

S U P E R N A T U R A L

Santana



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Santana

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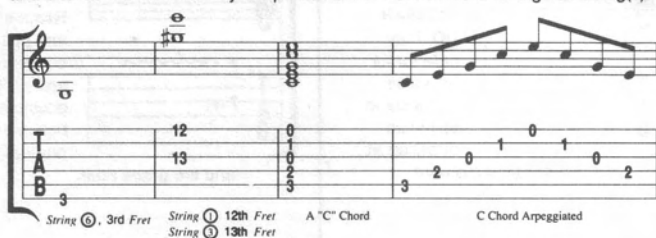
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GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

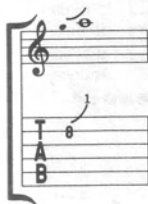
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



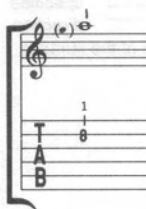
WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



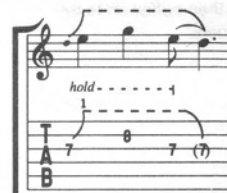
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



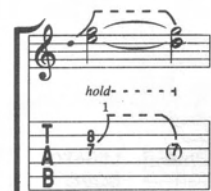
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



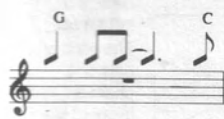
ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



The chord voicings are found on the first page of the transcription underneath the song title.

STRUM INDICATIONS:
Strum with indicated rhythm.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



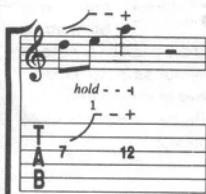
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend,

tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



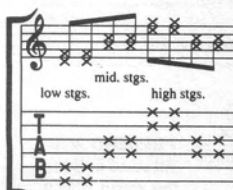
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

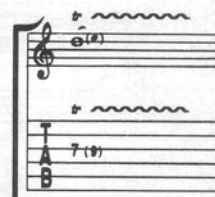
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



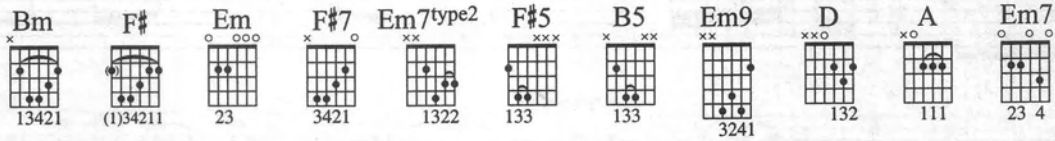
DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (\sqcap) or upstroke (\surd) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

CORAZON ESPINADO

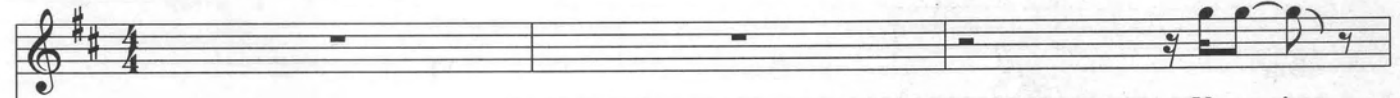
Words and Music by
FHER OLVERA



Moderately fast ♩ = 120

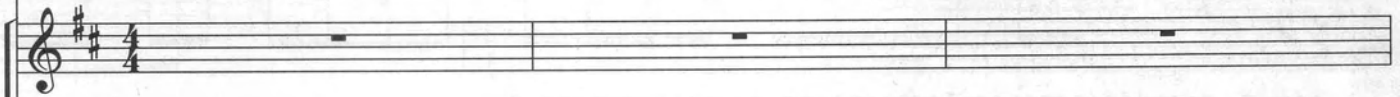
Intro:

Bm Em F# Bm Em



Va-mos!_

Elec. Gtr. 1 (w/dist.)



T
A
B

Piano (arr. for gtr.)

Rhy. Fig. 1



F#

Bm

Em

F#

TAB (9) 9 6 7 9 7 10 7 10 7 15 14 17 17 14 17 14 17 15 17 14

Bm

Em

F#

TAB 14 17 14 14 14 14 14 14 14 14 17 14 15 17 15 14 15 14

Verse 1:

Bm

Em

F#

Bm

Em

E - sa mu - jer me es - tá ma-tan-do. Me ha es - pi - na - do el co - ra -

TAB 16 16 16 (16) (16)

Piano

Rhy. Fig. 2

TAB 3 4 0 3 4 3 2 4 3 2 3 4 0 3 2

w/Rhy. Fig. 2 (Piano) 3 times, simile

Bm

Em

F#

F#7

zón por mas que tra-to de ol - vi - dar - la. Mi

hold

TAB

10 10 9 (9) 7 9 7 7 9 9 7

end Rhy. Fig. 2

TAB

0 3 2 4 3

Bm Em F#7 Bm Em F#

al-ma no da ra-zón. Mi co-ra-zón a - plas - ta-do.

TAB

6 7 9 9 7 9 5 8 7 5 7 5

Bm Em F#7 Bm Em

He - ri-do y a - ban-do - na - do. A ver a ver tu sa - bes di -

TAB

7 5 7 4 4 6 7

F# Bm Em F#7

Verse 2:

w/Rhy. Fig. 2 (Piano) 2 times, simile

Bm Em F# Bm Em

Co - mo due - le, co-mo due - le el co - ra-zón. Cuan-do u - no es bien en-tre-ga -

TAB (9)

F#7 Bm Em F#

- do pe-ro no ol - vi - des mu - jer que al-gún di - a di - rás. Hay, ya,

TAB 6 7 5 7

Chorus:

w/Rhy. Figs. 3 (Piano) & 3A (Elec. Gtr. 2) 7 times, simile

Bm Em7type2 F#7

Bm Em F#7

yay co - mo me due - le el a-mor. Ah, ah, hay,

TAB 9 7 7 7 10 7 9 7 9 9 7 9 7 9 7 9

Bm Em7type2 F#7 Bm Em7type2 F#7

co - ra - zón es - pi - na - do. Co-mo due-le, me due-le el a-mor. Ah, ah, hay,

Bm Em7type2 F#7

co-mo me due-le el a-mor.

Elec. Gtr. 1

pp \curvearrowright *mf*

TAB

Bm Em7type2 F#7 Bm Em7type2 F#7

Ah, ah, hay, co-ra-zón es-pi-na-do.

TAB

Bm Em7type2 F#7

Ah, ah, hay, co-mo me due-le el a-mor.

TAB

w/Rhy. Fig. 2 (Piano) simile

Elec. Gtr. 2

Bm F#5

B5 Bm F#5

grad. gliss.

TAB

(12) 3

0 2 4 2 4

7 2 7 2 7 2 3 5 17 0 4 6 18 0 4 7 19

Guitar Solo:

w/Rhy. Fig. 2 (Piano) 4 times, simile

Bm Em F# Bm Em

1 1 1/2 1

TAB

7 10 10 7 9 7 9 (9) 7 7 10 7 10 7 10 7 10 7 10 7 10 10 7 10 10 7 10 9 9

F#7 Bm Em

TAB

7 9 3 19 (0)

7 10 10 7 10 10 7 10 7 10 10 7 10 10 7 10

F# Bm Em

3 6 6 6

TAB

9 12 12 9 12 12 9 12 12 9 12 12 12 10 10 14 14 14 14 15 14 15 14 15 14 15 14 15 14 14 15 14 15

Bridge:

Em9

Bm

Co - mo me____ due - le____ el ol - vi - do.

Elec. Gtr. 3 (*clean-tone*) left-channel

mf hold throughout

Elec. Gtr. 4 (clean-tone) right-channel

mf hold throughout

Elec. Gtr. 1

 E_m

Bm

Co-mo due - le el co - ra - zón._____

D

A

Co-mo me due - le es-tar vi - vo.

12 11 12 11 12 11 0 7 7 5 7 7 7 5 7 7 6 0 7 6 7 0

3 4 3 4 4 4 0 2 3 3 2 3 3 2 3 2 2 2 2 2

10 9 7 7 7 9 7 9 11 9

Em

Em7

Sin te - ner - te a un la - do a - mor.

6 7 7 6 7 0 5 3 5 2 5 5 3 0 0 2

2 2 4 2 4 0 0 2 0 2 3 0 2 0 0 2

9 7 9 7 8 7 9 11 9 7

F#5

N.C.

Chorus:

Bm Em

Co - ra - zón es - pi - na - do.

Elec. Gtr. 1

Piano

Rhy. Fig. 4

F#7

Bm

Em

F#7

Co - ra - zón es - pi - na - do.

Co - ra - zón es - pi -

end Rhy. Fig. 4

Bm Em7^{type2} F#7

Em7^{type2} F#7

Bm Em7 type2 F#7

TAB

[illegible]

[illegible]

Bm Em7type2 F#7

(8va)

harm.

TAB

0

Bm Em7 type2 F#7

(8va)

TAB

22 19 19 18 17 16 15 14 17 17 15 15 19 22 19 22 19

(0)

Bm (8va) Em7 type2 F#7 Fade

19 22 23 24

F6 E Am end Rhy. Fig. 1

TAB: 10 10 9 9 6 5 7 7 5 5 4 7 5 4

Acous. Gtr. 1 tacet
w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile
Elec. Gtr. 1 (w/dist.)

E F6 E

TAB: 12 (12) 10 10 12 (12) 10 12 13 12 13 10 10 13 13 12 12 10 12

Am E

TAB: 10 12 9 12 10 12 14 14 14 14 12 12 13 13 15 15 12 12 13 12 13 12 13

F6 E Am w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

TAB: 15 13 12 13 12 13 12 12 15 15 13 12 13 14 14 14 14 14 12 14

E - lla bai - la la Por - tu-

E F6 E Am

gue - sa, e - lla bai-la la Por-tu-gue - sa.

Acous. Gtr. 1 (1st time only)

TAB

Acous. Gtr. 1 (on repeat only)

TAB

E F6 E

E - lla bai - la la Por-tu-gue - sa, e - lla bai - la la Por - tu -

trem. pick

TAB

TAB

Am

Verses 1 & 2:

E/G#

gue - sa. Es-toy lla - man - do a to - das las mo - re-nas y la lla-

5 5 5 5 5

TAB

F6

E

Am

A/C#

ma - da la vie - ne de la luz. Con cal - ma se bai - la es - ta

Dm

Dm/C

G

E/G#

Am

dan - za y con a - mor can-to yo es - ta can - ción. A-fri-ca

Elec. Gtr. 1 (Verse 2 only)

3 3 3 1

6 5 8 7 7 5 7 5 7 (7) 5

12 12 14 15 12 14 12 14 12 13 15

TAB

E/G#

E

bam-ba ha - ce a un la - do a la tris - te - za. y o-tro mas

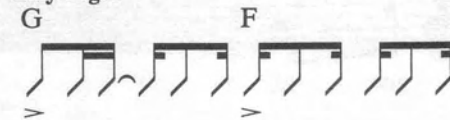
12 12 12 12 13 12 15 12 15 13 15

TAB

Chorus:

Acous. Gtr. 2 & Keybd. (arr. for gtr.)

Rhy. Fig. 2



F6

E

Am

dul - ce no la po-drás en - con - trar. O - ye e - so te va sen-tir__ fe -

12 15 12 (12) 10 10 12 10 12/14 14

w/Rhy. Fig. 2 (Acous. Gtr. 2 & Keybd.) 3 times, simile

Am

end Rhy. Fig. 2

G

F

Am

liz. O - ye e - so te va sen-tir__ fe - liz.

Elec. Gtr. 1

9 10 8 8 7 10 9 7 10 9 7 7 7 7 (7) 10 10 8 10 9 7 10

Elec. Gtr. 1 (on repeat)

12/14 14 12/14 14 12/14 12 10 12/14 12 12 13 13 13 12 12 14 14 14 12/14

G F Am

O - ye e - so te va sen - tir__ fe - liz.

TAB 7 9 7 12 12 14 15 12 14 12 14 12 13 15 12 13

TAB 12 10 5 5 8 5 8 5 8 5 7 9 7 5 7 9

G F 1. Am 2. Am

O - ye e - so te va sen - tir__ fe - liz. liz.

TAB 13 12 15 12 15 15 13 15 14 13 12 12 12 12 13 13 14 14

TAB 7 12 12 12 12 13 12 15 14 13 14

w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

E F6 E Am

E - lla, e - lla.

Elec. Gtr. 1

Horns (arr. for gtr.)

TAB

15	(15)		

TAB

12 13	12	12 13	12 13	13	12 13
9 10	9	9 10	9 10	10	9 10

E F6 E Am

E - lla, e - lla.

Elec. Gtr. 1

TAB

			12 17 17 17 17
			13 9 14 14 14 14
			10

TAB

12 13	12	12 13	12 13	13	12 17 17 17
9 10	9	9 10	9 10	10	9 14 14 14

Guitar Solo:**w/Rhy. Fig. 2** (Acous. Gtr. 2 & Keybd.) 7 1/2 times, simile

G Am G F

E - lla

A.H.

T 9 10 7 8 10 10 8 10 9 7 9 5 6 8 5 7/9 7 7 5 7 5 4 5

A B

Am G F

e - lla,

T 5 7 7 7/5 3 5/7 7 5 7 9 7 9 10 12 12 14 14 14

A B

Am G F

e - lla,

T 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 13 13 13 15 12 12 12

A 12/14 14 14 12/14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B

Am G F

e - lla,

3

TAB

12 15 12 12 15 12 12 12 12 15 12 12 13 15 17 12 15 12 15 12 15 13 15 13 13 12 13

Am G F Am

e - lla, e - lla,

trem. pick

TAB

14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12 13 14 15

9 10 11 12

G F Am

e - lla,

8va

hold

1

TAB

17 17 17 17 17 17 17 21 19 17 20 19 17 20 19 17 20 19 17 20 19 17 20 17 20

12/14 12/14 12/14 12/14 14 14

G

F

Band tacet
Am

Acous. Gtr. 2

(8va) -----

A - lea, a - lea, a - lea, a -

1

20 (20) 17 20 17 17 20 17 20 20 17 19 19 19 (19) 17

TAB

Outro:

Lead Vcl. ad lib.

Am

Vcl. Fig. 1

E

lea. Bkgd. vcl.: E - lla,

mp

14 14 12 10

TAB

Horns

12 12 12 12 17 (17) 5 5 3 1

9 9 9 9 14 (14) 5 5 4 2

TAB

Keybd.

Rhy. Fig. 3

0 1 1 0 0 1 1 0 0

1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3

TAB

w/Rhy. Fig. 3 (Keybd.) 8 times, simile
Am

E

a - lea, a - lea, a - lea, a - lea. E - lla,

T
A 12 14 14 (14)
B

14 14 14 12 12 (12) 14 12 12 12/14 12

Rhy. Fig. 3A

end Rhy. Fig. 3A

T 3 1 1 5 3 5 5 5 3 1 3 6 6 5 3
A 4 4 3 5 3 5 5 5 4 2 4 4 7 7 5 4
B 6 6 5 4 5 5 5 4 2 6 6 7 5 4

end Rhy. Fig. 3

T 0 1 0 1 1 0 0
A 0 1 0 0 0 0 0
B 2 1 2 0 2

w/Rhy. Fig. 3A (Horns) 7 times, simile
Am

w/Vcl. Fig. 1 (3 times) simile
Am

E

a - lea, a - lea, a - lea, a - lea.

end Vcl. Fig. 1

T
A 14 12 14 14 12 10 12 14 14 14 14 12 10
B

E Am E

T
 A 12/14 10 12 14 10 12
 B


14 14 12 10 12/14 14

Am E Am

T
A
B

14 14 14 12\14 12\10 12 14 10 12 14 12 12 14 12 14 14 14 12\14 × 12\14 12\10

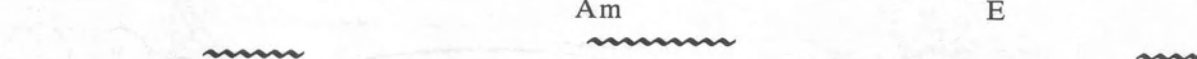
E Am



TAB

12	14	12	14	13	13	12	13	12	13	12	13	12	14	13	12	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

E Am E *Fade*



T 12
A 14 14 12 14 12 14 14 12
B 14 12/14 12 10 12 14 12 14

THE CALLING

Words and Music by
CARLOS SANTANA and CHESTER THOMPSON

Em7 A/E F/E G B5 B7

0xx 7fr. 0xx 9fr. 0xx 5fr. xx x x

13121 121 121 134211 133 1314

Moderately ♩ = 98

Intro:

Freely

Elec. Gtr. 1
(clean-tone)

Keybd.
(arr. for gtr.)

Em7

mf fingerstyle

hold throughout

TAB

Elec. Gtr. 2 (w/partial dist.)

mf 3

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The guitar part features a prominent arpeggiated pattern in the first system, which is transcribed in the TAB below it. The piano part features a melodic line with a triplet and a wavy line indicating a tremolo or vibrato effect. The TAB for the guitar part is written in a standard format, showing fret numbers and string numbers. The piano part is written in a standard format, showing notes and rests.

Guitar Part:

First system: Treble clef, key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4 and ascending to D5. The TAB below shows the fretting: 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2.

Second system: Treble clef, key signature of one sharp (F#). The melody continues with a triplet of eighth notes (G4, A4, B4) followed by a wavy line indicating a tremolo or vibrato effect. The TAB below shows the fretting: 16 14 12 12 14 16 14 12 12 12 14 12 14 12.

Piano Part:

First system: Treble clef, key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4 and ascending to D5. The TAB below shows the fretting: 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2.

Second system: Treble clef, key signature of one sharp (F#). The melody continues with a triplet of eighth notes (G4, A4, B4) followed by a wavy line indicating a tremolo or vibrato effect. The TAB below shows the fretting: 16 14 12 12 14 16 14 12 12 12 14 12 14 12.

Em7

◇ ————— ◇

TAB: 2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7

TAB: 2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7

TAB: 9 7 8 7 10 7 8 8 7 | 9 9 9 9 7 5 5 7 9 7 9 (9)

F/E

◇ ————— ◇

TAB: 5 5 7 5 4/5 5 5 5 5 5 5 2/4

TAB: 5 5 5 5 5 5 5 5

TAB: 15 12 (15) 15 15 12 15 12 15 12 14 12 14 14 12 14 12 14 12

hold bend

Em7

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The first measure of the TAB shows a sequence of fret numbers: 3, 3, 3, 3, 3, 3, 5. The second measure shows: 3, 3, 3, 3. Above the first measure, there is a diamond symbol and a slur. Above the second measure, there is a diamond symbol.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The first measure of the TAB shows: 14, 12, 14. The second measure shows: 14, 14, 12, 14. The third measure shows: 14. Above the second measure, there is a diamond symbol and a slur.

A/E

Elec. Gtr. 2 tacet

Em7

Elec. Gtr. 1

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The first measure of the TAB shows: 7, 0, 3, 3, 0. The second measure shows: 2, 0, 2. The third measure shows: 2, 4, 2, 0, 2, 2, 2, 2, 0, 2, 2. Above the first measure, there is a diamond symbol. Above the second measure, there is a diamond symbol and a slur.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The first measure of the TAB shows: 14, 12, 14, 14. The second measure shows: 14, 12, 14. The third measure shows: 12. Above the second measure, there is a diamond symbol and a slur.

F/E

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The first measure of the TAB shows: 1/2, (2), 0, 2, 0, 2, 0, 2, 0, 2, 0. The second measure shows: 2, 0, 0, (2). The third measure shows: 4, 3, 5, 3, 5, 5/6, 3, 5. Above the first measure, there is a diamond symbol and a slur. Above the second measure, there is a diamond symbol and a slur. Above the third measure, there is a diamond symbol and a slur.

Em7

3 5 3 0 3 5 3 3 5 3 5 3 0 3 3 5 3 0 3 5 5 3 0

A/E

3 5 3 5 3 0 2 0 2 7 4 3 3 2 0 2 2 0 2 0 2 2 0 7 8 7 8

Em7

F/E

9 7 9 9 9 10 12 10 12 10 12 10

Elec. Gtr. 2

14 12 15 13 12 14 12 14 16 14

Em7

Em7

G

F/E

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The bottom staff is a guitar tablature with three lines (T, A, B) and fret numbers. It includes a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The tablature ends with a 2/4 time signature.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The bottom staff is a guitar tablature with three lines (T, A, B) and fret numbers. It includes a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The tablature ends with a 2/4 time signature.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The bottom staff is a guitar tablature with three lines (T, A, B) and fret numbers. It includes a diamond symbol above the first measure, a triplet of eighth notes, and a sixteenth-note run. The tablature ends with a 2/4 time signature.

G Em7

tr

tr

TAB

12 15 12 12 15 12 12 15 12 12 15 12 12 14 14 14 12(14) 12(14) 12 12 15 12 14 14 15

G F/E

TAB

(14) 12 14 14 12 14 14 14 (14) 12 14 12 14 12 14 12 14 12

Elec. Gtr. 2

tr

tr

TAB

14 12 10 12 12 10 12 10(14) 7 10 12 9 10 12

G Em7 Em7/G Em7

Elec. Gtr. 1

tr

tr

TAB

10 10 12 10 12 10 12 14 10 12 10 10(12) 10(12)

G

Em7

G

F/E

T
A
B

14 11 12 12 14 14 14 12 14 12 12 12 10 12 10 10 12 14 12 14 12 14 12

T
A
B

7 9 7 5 7 9 9 7 5 7

B5

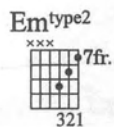
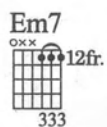
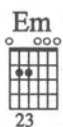
B7

T
A
B

12 14 16 16 16 16 16 16 13 15 14 12 15 14 15 12 14 2 4 2 4 4 2 4

T
A
B

4 5 4



@ 2:32 sec.

A tempo ♩ = 98

Percussion

3

Elec. Gtr. 1

*Em7

fingerstyle

fingerstyle

TAB

3 Elec. Gtr. 2

TAB

			12	12
			12	12
			12	12
	5 7	7 7		5 7
		0		

*Em7 represents tonality of entire song.

The first system of the musical score for 'The Wind' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and another quarter rest. The second measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The sixth measure contains a quarter note G6, a quarter note A6, and a quarter note B6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The tenth measure contains a quarter note E8, a quarter note F#8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The twelfth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The fourteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, a quarter note G10, and a quarter note A10. The sixteenth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The eighteenth measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F#12. The twentieth measure contains a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, a quarter note F#14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, a quarter note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The thirtieth measure contains a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F#17, and a quarter note G17. The thirty-second measure contains a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, a quarter note F#20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The fortieth measure contains a quarter note D21, a quarter note E21, and a quarter note F#21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-second measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, a quarter note G22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, a quarter note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G24, a quarter note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, a quarter note F#26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, a quarter note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F#29, and a quarter note G29. The sixtieth measure contains a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, a quarter note F#32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, a quarter note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventieth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, a quarter note G34, and a quarter note A34. The seventy-second measure contains a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G36, a quarter note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, a quarter note F#38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-second measure contains a quarter note D39, a quarter note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F#41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, a quarter note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G42, a quarter note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, a quarter note F#44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, a quarter note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, a quarter note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred-first measure contains a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, a quarter note F#50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, a quarter note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-first measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred-third measure contains a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F#53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, a quarter note F#56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-third measure contains a quarter note D57, a quarter note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F#59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, a quarter note F#62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-ninth measure contains a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F#64, a quarter note G64, and a quarter note A64. The hundred-first measure contains a quarter note B64, a quarter note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-third measure contains a quarter note A65, a quarter note B65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, a quarter note E66, and a quarter note F#66. The hundred-fifth measure contains a quarter note G66, a quarter note A6

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melody with eighth and quarter notes. Below it is a TAB staff with fret numbers 2, 4, 3, 2, 0, 2, 0, 2, 0. A third staff shows a complex chordal accompaniment with many beamed notes. Below that is another TAB staff with fret numbers 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12, 17, 17, 17.

Second system of musical notation for guitar. The treble staff continues the melody. The TAB staff below it has fret numbers 0, 0, 12, 12. The third staff shows the chordal accompaniment. The bottom TAB staff has fret numbers 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12, 14, 12, 14.

Third system of musical notation for guitar. The treble staff continues the melody. The TAB staff below it has fret numbers 0, 0, 10, 10, (10). The third staff shows the chordal accompaniment. The bottom TAB staff has fret numbers 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12, 2, 0, 2.

To Coda ☐

Musical score for guitar, featuring a melody line, a TAB line, and a fretboard diagram. The melody line is in G major (one sharp) and 4/4 time. The TAB line shows fret numbers and techniques like bends and slides. The fretboard diagram shows the fret positions for each string.

TAB
 8 0 2/4 0 2 0 2

TAB
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14

Vocal Fig. 1

Musical score for guitar, featuring a melody line, a TAB line, and a fretboard diagram. The melody line is in G major (one sharp) and 4/4 time. The TAB line shows fret numbers and techniques like bends and slides. The fretboard diagram shows the fret positions for each string.

Peo - ple, peo - ple, _____

TAB
 7/9 8 10 0 0

TAB
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14
 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14

peo - ple, peo - ple. Peo - ple, peo - ple, peo - ple, peo - ple hear me

TAB 0 15 15 12 12 12 12 15 15 12 15

call-ing. Hear me call-ing.

TAB 12 0 0 0 0 2 4 2 0 2 2 2 3 2 0 2

grad. bend

TAB 15 15 15 (15) 12 15 12 15 12 12 15 12 15 14 12 14 12 15

w/Vocal Fig. 1 (*simile*)

end Vocal Fig. 1

First system of music notation and guitar tablature. The staff shows a melodic line in G major with a key signature of one sharp (F#). The guitar tablature (TAB) is written on a six-line staff. The first measure contains the notes 0, 3, 2, 0, 0, 2, 2, 2. The second measure contains 0, 2, 2, 0, 0, 0. The third measure contains 7, 8, 9. There are wavy lines above the notes 8 and 9 in the third measure, with a 1/4 note value indicated above the 8.

Second system of music notation and guitar tablature. The staff shows a melodic line in G major. The guitar tablature (TAB) is written on a six-line staff. The first measure contains the notes 15, 15, 12, 15, 12, 14, 14, 12, 14. The second measure contains 14, 12, 14. There are wavy lines above the notes 15, 12, and 14 in the first measure, with a 1/4 note value indicated above the 15. There is a 1/4 note value indicated above the 14 in the second measure.

Third system of music notation and guitar tablature. The staff shows a melodic line in G major. The guitar tablature (TAB) is written on a six-line staff. The first measure contains the notes 0, 0, 7, 7, 7, 9. The second measure contains 8, 9, 10, 8, 9. The third measure contains 12. There are wavy lines above the notes 8, 10, and 12 in the second measure, with a 1/4 note value indicated above the 8 and a 1/2 note value indicated above the 10.

Fourth system of music notation and guitar tablature. The staff shows a melodic line in G major. The guitar tablature (TAB) is written on a six-line staff. The first measure contains the notes 12, 9, 4, 2, 4, 5, 4, 4. The second measure contains 4, 2, 0, 2, 2, 0, 4, 2. There is a 3/4 note value indicated above the notes 4, 2, 0 in the second measure. The dynamic marking *mp* is written below the staff.

Fifth system of music notation and guitar tablature. The staff shows a melodic line in G major. The guitar tablature (TAB) is written on a six-line staff. The first measure contains the notes 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17. The second measure contains 17, 15, 17, 15, 17, 15, 17, 15. There are wavy lines above the notes 15, 17, and 15 in the first measure, with a 1/4 note value indicated above the 15. There is a 1/4 note value indicated above the 15 in the second measure.

One love...

TAB

grad. release

TAB

Gtrs. tacet
Percussion only

One love... Lord, God Al-might-y, one love...

Elec. Gtr. 1

Elec. Gtr. 2

TAB

TAB

(17)

1/4

3

1/4

3

TAB

5 3 0 2 0 2 2 2 0 2 5/7 5/7 × 5 7 5 (5) 3 3 5

TAB

7 7 0 0

3

3

1/2

5 3 5 3 5 3 0 2 0 3 0 2 3 2 3 2 0 3 0 0 2 0 2 × 2 0

TAB

Partial P.M. throughout

TAB

7 7 0 0 × 0 0 × 0 7 7 0 0 × × × × 0 7 0 7 5 7

5 3 5 3 3 0 2 2/4 3 5 3 5 5 6 3 5 3 5 5 5 5 3 5 5 3

0 7 5 7 0 7 7/9 7 7 0 7 5 7 0 7 5 7 7/9 7 9 9

5 5 3 5 5 3 5 6 5 3 3 5 3 5 3 5 3 0 2 3 0 2 0 2 2 0 2/4 3

0 7 7 5 7 7 7 5 7 0 7 5

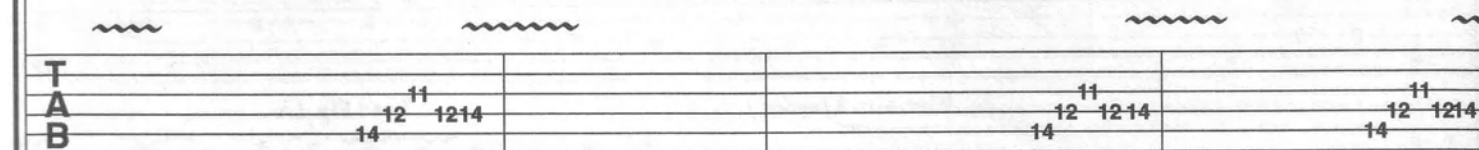
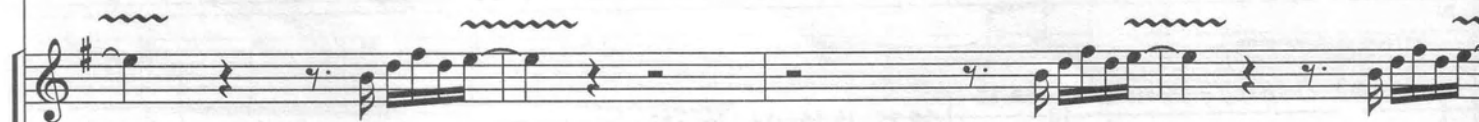
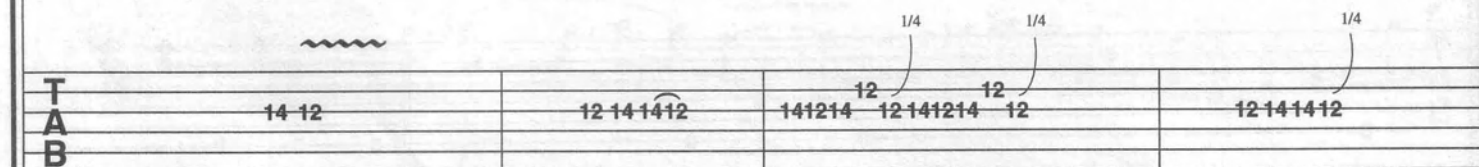
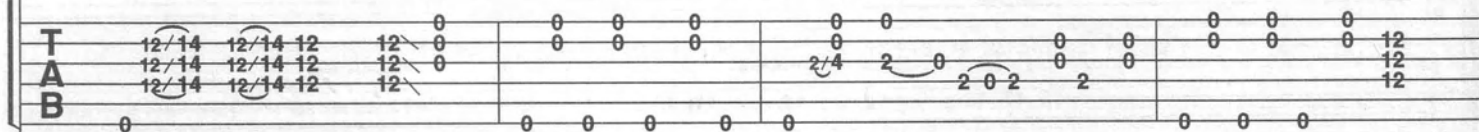
4 2 0 2 2 0 2 0 2 0 0 2 0 2 0 0 2/4 3 4 2 0 2 0 0 2 2 0 0 0

0 7 5 7 5 7 7 7 7 5 7

end partial P.M.

Em7

Em



Em7 Em end Rhy. Fig. 1

TAB

end Lead Fig. 1

TAB

end Lead Fig. 1A

TAB

w/Vocal Fig. 1 (2 times) simile
 w/Lead Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3) 2 times, simile
 w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

Em7 Em Elec. Gtr. 2 (overdub)

TAB

Em7
Elec. Gtr. 2

T
A
B

Em7 Em

T
A
B

Em7
8va

T
A
B

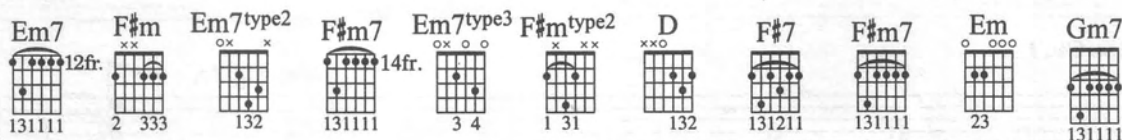
Em
(8va)

D.S. % al Coda

T
A
B

DO YOU LIKE THE WAY

Words and Music by
LAURYN HILL



Moderately slow ♩ = 88

Intro:

Em7

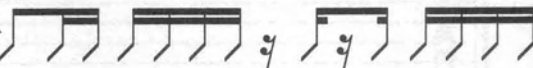
F#m

w/Rhy. Fig. 1 (Horns) 2 times, simile

Elec. Gtr. 2 (w/flanger)

Em7

Rhy. Fig. 1A



Vocal Fig. 1

Do you like the

Horns (arr. for gtr.)

Rhy. Fig. 1

end Rhy. Fig. 1

TAB: 3 4 2 0 | 2 2 2 2

F#m7

way? Ah. Do you like the

end Rhy. Fig. 1A

Em7

way, like the way? Ah. Do you like the

Elec. Gtr. 2 (w/dist.)

mf

TAB: 9/11 9 9 9 9 9 10 10 10 12 10/12 9/11

F#m7

end Vocal Fig. 1

way? Ah. _____ Do you like the way, like the way? Ah. _____

TAB: 9 7 9/11 9 7 9 7 9 7 6 9 7 9 9 9 7 7 7 6 6 6 7 7 7 9 7

Verse 1:

w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) simile

Em7 type3

Watch the mas - ter plan, the pas - tures span. Through the streets,

TAB: 9

Acous. Gtr. 1 (nylon string)

Rhy. Fig. 1B

mp w/pick and fingers

TAB: 0 2 3 0 2 0 2 0 2 0 2

Elec. Gtr. 2 tacet

flipped the beat, move the sheep like the shep - herd. It's a new

TAB: 0 2 3 0 2 0 2 0 2 0 2

F#m type2

— day, my crew stay for - ev - er striv - ing. Give thanks 'cause we a -

TAB: 2 4 2 2 4 2 2 4 2 2 4 2

live and been through the gut - ter. Now we see the ho - ri - zon. It's

TAB: 2 4 2 2 4 2 2 4 2 2 4 2

w/Rhy. Fig. 1B (Acous. Gtr. 1)

Em7

clear to me now. Used to be con-fused, took a lot of years to see how. Now, we mov-ing plan - ets.

F#m

Horns

Take the av - er - age mind and ex - pand it. You take for grant -

w/Rhy. Figs. 1 (Horns), 1A (Elec. Gtr. 2), & 1B (Acous. Gtr. 1)
2 times, simile

Em7

ed like we're al - ways gon-na be dis - ad - van - taged. But soon come, it soon come, it soon done. Ya

F#m7



Em7

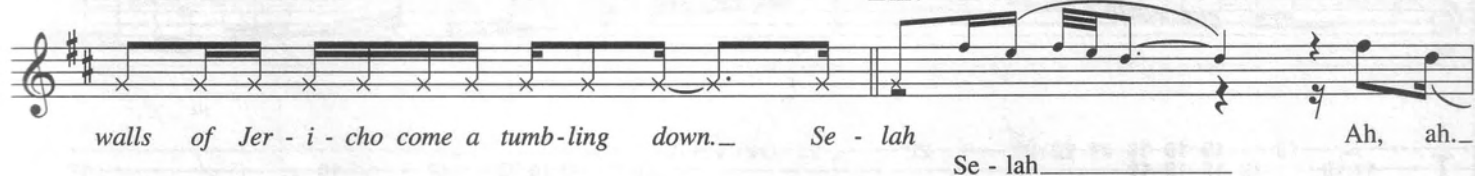


F#m7

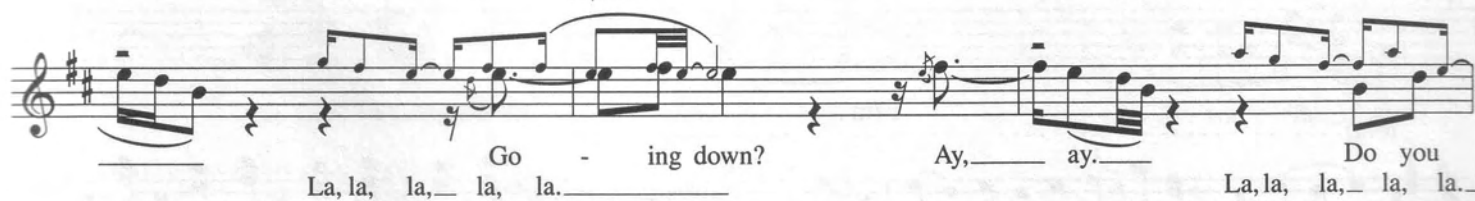


Chorus:
 w/Vocal Fig. 1 (simile)
 w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 2 times, simile

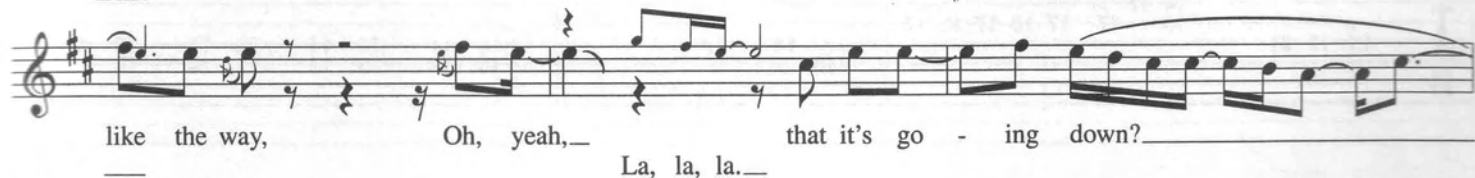
Em7



F#m7



Em7



Guitar Solo:

w/Rhy. Figs. 1 (*Horns*), **1A** (*Elec. Gtr. 2*), & **1B** (*Acous. Gtr. 1*) 4 times, simile

Em7

Electric Gtr. 1

TAB

F#m7

14 14 14 14 14 14 14 14 14 17 15 17 14 17 14 17 14 17 17

8va ----- Em7

TAB

(8va)----- F#m7

The second system of musical notation for the guitar piece 'Rake'. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes (F#, A, C) beamed together, with a '3' below them. The second measure contains a dotted quarter note (F#) followed by an eighth rest, with the word 'rake' and three dashes below. The third measure contains a quarter note (A) followed by an eighth rest, with a '1' above. The fourth measure contains a quarter note (C) followed by an eighth rest, with a '1' above. The fifth measure contains a quarter note (F#) followed by an eighth rest, with a '1' above. The sixth measure contains a quarter note (A) followed by an eighth rest, with a '1' above. The seventh measure contains a quarter note (C) followed by an eighth rest, with a '1' above. The eighth measure contains a quarter note (F#) followed by an eighth rest, with a '1' above. The ninth measure contains a quarter note (A) followed by an eighth rest, with a '1' above. The tenth measure contains a quarter note (C) followed by an eighth rest, with a '1' above. The eleventh measure contains a quarter note (F#) followed by an eighth rest, with a '1' above. The twelfth measure contains a quarter note (A) followed by an eighth rest, with a '1' above. The thirteenth measure contains a quarter note (C) followed by an eighth rest, with a '1' above. The fourteenth measure contains a quarter note (F#) followed by an eighth rest, with a '1' above. The fifteenth measure contains a quarter note (A) followed by an eighth rest, with a '1' above. The sixteenth measure contains a quarter note (C) followed by an eighth rest, with a '1' above. The system ends with a double bar line. Below the staff is a tablature section labeled 'TAB' on the left. It contains two lines of numbers. The first line has '21 19 21' under the first measure, '14 17' under the second measure, and '17 15 17 15 17' under the third measure. The second line has '14 16' under the first measure, '14 (14)' under the second measure, and '14 16 14 16 14 16 14 16' under the third measure. There are also some additional markings like 'x' and '14 16' in the tablature.

3 rake --- 1

TAB

21 19 21 14 17 17 15 17 15 17

14 16 14 (14) 14 16 14 16 14 16 14 16

Em7 F#m7

T
A
B

Em7

hold ----
trem. pick

T
A
B

F#m7 8va

trem. pick ----

T
A
B

w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 2 times, simile

Em7 F#m7

8va

simile

T
A
B

F#m7

§ Verses 2 & 3:
D

F#7

D

F#m7type2

Em

You see the time is pass - ing, peo - ple ask - ing
See, ev - 'ry-thing is rel - a - tive.

Horns

T	5	5
A	2	2
B		

Gm7

how come none of this ain't last - ing? Mon - ey will make peo - ple deal
If you want to get, then give. Can't we all

T	5	5	7	7
A	2	2	5	5
B				

like they don't ev - en have to, oh, feel. But no, it
just build and live? Can't we,

T	7	7	7	7
A	5	5	5	5
B				

To Coda ♪

D



Chorus:

w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) last 2 bars only, simile

F#m7



w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 2 times, simile

Em7



w/Vocal Fig. 2 (2 times) simile

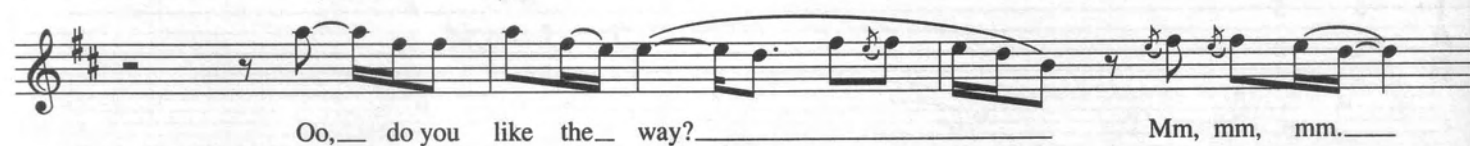
F#m7

Em7



D.S. ♪ al Coda

F#m7



Chorus:

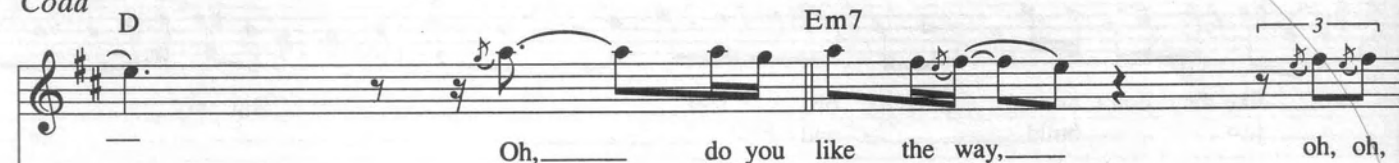
w/Vocal Fig. 1 (3 1/4 times) simile

w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 6 1/2 times, simile

Em7

Coda

D



Elec. Gtr. 1



F#m7

my _____ ba - by? Go - ing down, ba - by. Go -

TAB

Em7

ing down, _____ ba - by. Hold _____ on. _____ Yeah! _____ Mm,

TAB

F#m7

hm. _____ Ha, ha, ha. Wait a min-ute.

TAB

Lead Vocal tacet

Em7

T
A
B

F#m7

T
A
B

Em7

T
A
B

F#m7

Em7

T
A
B

F#m7

8va -----

3

TAB

15 17 17 14 16 14 14 16 14 15 17 14 17 17/19 19 19 22

Em7
(8va)-----

tr

tr -----

TAB

19 22 19 22 19 (22) 19 (22) 19 (22) 19 (22) 19 22 22 22 22 22 22

F#m7
(8va)-----

3 3

TAB

22 19 22 19 22 19 22 22 19 21 19 21 21 19 21 19 21 19 22 22 19 21 19 23 21 19 21 19 19

Em7
(8va)-----

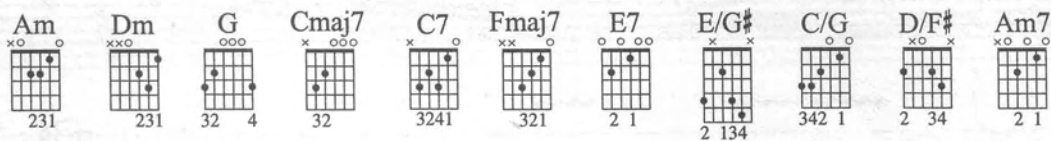
Fade

TAB

21/23 21 (21) 19 19 19 21 19 21 19 21 21 19 18 19

EL FAROL

Words and Music by
CARLOS SANTANA and K. C. PORTER



Moderately ♩ = 104

Drums & Bass

Am

Acous. Gtr. 1 (nylon string)

3

A

Am

Acous. Gtr. 2

Elec. Gtr. 1 (w/dist.)

Dm

G

Cmaj7

C7

Fmaj7

Dm

Cont. rhy. simile

E7

Am7

Am

Dm

G Cmaj7 C7 Fmaj7

TAB

Dm E7 Am7

TAB

B
Am
Acous. Gtr. 2

E7

Am

Cont. rhy. simile

TAB

Keybd. (arr. for gtr.)

TAB

E7

Am

E7

First system of music: Treble clef staff with notes, and a 6-string guitar TAB staff below it. The TAB staff has three measures of fret numbers.

T	7	7/9	7	5	5	5	5	5	7	5	6	6-8	5	7
A														
B														

Second system of music: Treble clef staff with notes, and a 6-string guitar TAB staff below it. The TAB staff has three measures of fret numbers.

T	4	6	7	5	5	5	5	5	3	3	6	6	5	5
A														
B														

Am

E7

1.

Am

E/G#

Third system of music: Treble clef staff with notes, and a 6-string guitar TAB staff below it. The TAB staff has three measures of fret numbers.

T	5	7	5	7	7/9	7	9	6	7	9	7	6	7	9	7	9	10
A																	
B																	

Bass (arr. for gtr.)

Fourth system of music: Bass clef staff with notes, and a 6-string guitar TAB staff below it. The TAB staff has three measures of fret numbers.

T	7	4	5	3	3	2	5	5	4	3
A										
B										

C/G D/F# Fmaj7 E7

TAB 10 9 10 7 10 7 9 8 10 9 (9)

TAB 2 1 0

2.
Am E7 Am
Acous. Gtr. 2 & Keybd. cont. rhy. simile

TAB 7 5 7 5 7 5 7 5 8 6 5 6 5 6 5 6 5 7 5 7 5 7

E7 Am E/G# C/G D/F# Fmaj7

TAB 9 6 7 7/9 7 6 7 9 7 9 10 9 10 7 10 7 9

Acous. Gtr. 2 & Keybd. E7 Acous. Gtr. 2 Am Dm
Cont. rhy. simile

TAB 8 10 9 9 10 7 8 9 10 8 7

G Cmaj7 C7 Fmaj7 Dm E7

TAB

C

Am7

Guitar Solo:
Am
Acous. Gtr. 2 & Keybd. cont. rhy. simile

Dm

TAB

G Cmaj7 C7

TAB

Fmaj7 Dm

TAB

E7 Am7 8va

TAB

Am (8va) Dm

TAB

G (8va) Cmaj7 C7

TAB

Fmaj7 Dm

TAB

E7 Am7

TAB

D

Am Dm G Cmaj7 C7 Fmaj7

TAB

Dm E7 Am7

TAB

E

Outro:
Am Dm

TAB

G Cmaj7 8va C7

TAB

LOVE OF MY LIFE

Words and Music by
CARLOS SANTANA and DAVE MATTHEWS

Gm7 2 333
 D7 324
 Cm 13421
 Bb 1333
 Ebmaj7 4311 3fr.
 Cm7 13121
 Cm9 2133
 Bb(9) 13421 6fr.
 G7 13121
 Gm9 3114
 D7(b9) 2131

Moderately ♩ = 96 (♩♩♩ = ♩³ ♩³)

Drum & Bass N.C.

Keybd. (arr. for gr.) Gm7 ◇

Elec. Gtr. 1 (w/dist.)

mf

TAB

10 12 13 10/12 10 12

D7 ◇ Gm7 ◇ D7 ◇ Cm ◇

TAB

10 12 13 10 13 12 12 13 15 13/15 13 12 13

Verse 1:

Bb ◇ Ebmaj7 ◇ D7 ◇ Gm7 ◇

Where you are, that's

TAB

10/12 10 10 10 9 10/12 10/12

Cm7

Gm7

Cm7

D7

— where I — wan-na be. — And through your eyes, — all the things I wan-na see.

TAB

14 15 15 (15) 12 12 15 17 15 18 16 15

Gm7

Cm9

Gm7

And in the night, — you are — my — dream, — you're ev - 'ry - thing — to —

TAB

17 17(17) 17 17 15 17 15 15 17 17 17

Cm7

D7

Cm

Bb

— me. —

TAB

12 13 15 13 15 13 12 13 10/12 10 10

E♭maj7

D7

Chorus 1:

Gm7

Cont. rhy. simile

D7

Gm7

D7

Cm

B♭

E♭maj7

Verse 2:

Gm7

Cm7

D7

here. I can't for - get the taste of your mouth.

13/15 15 17 17 15 17

10 12

Gm7 Cm7 D7 Gm7

From your lips, all the heav-ens pour out. I can't for - get when we,

15 15 17 17 18 15 18 18 (18) 18

Cm7 Gm7 Cm7 D7

we are one. You a - lone, I am free.

18 17 17 15 17 15 15 17 17 12 13 15 13

Cm Bb(9) Ebmaj7

T
A
B

15 13 12 13 10/12 10 10 10 10 9 10 12

Chorus 2:

D7 Gm7 G7/F Cm D7

Keybd.

Ev - 'ry day, ev - 'ry night, you a -

T
A
B

13 14 15 15 13 12 10/12 10

Ebmaj7 D7 Gm7

Cont. rhy. simile

lone, you're the love of my life.

Gtr. 1

T
A
B

10 10 9 10 13 10/12 10 10 (10) 10 12 13

Guitar Solo:

Gm7

Elec. Gtr. 2 (w/dist.)

D7

Gm7

mf

TAB

10 12 10 11 13 (13) 10 10 12 10 11 13 11 10

TAB

10/12 10 12 10 12 13 0 13 10 13 12

D7 Cm Bb

TAB

10 11 13 11/13 10/11 10 11 13 (13) 12

TAB

12 13 15 13/15 12 13 12 13 10/12 10 10

Ebmaj7 D7 Gm7

TAB

12 12 12 11 12 14 12/14 12 10 12 10 11

TAB

10 10 10 9 10 12 10/12 10 12 13 10/12 10 12

D7 Gm7 D7

TAB

13 (13) 10

10 12 10 11 13 11

(10) 10 11 13

TAB

10 12 13

0 13 10 13

12 13 15

Cm Bb(9) Ebmaj7

TAB

11/13 10/11 10

11 10 11 11 10 11 10 11 13/15 13 12

12 12 12 11 12 10

TAB

13/15 12/13 12

13 12 13 10 13 12 13 12 10/12 10 10

10 10 10 9 10 12

Chorus 2:

D7 Gm7 G7/F Cm D7(b9)

Ev - 'ry day, ev - 'ry night, you a -

TAB

11 12 13 11/13 11 10 13 13

TAB

13 14 15 15 13 12 10 10

Ebmaj7 D7 Freely

lone, you're the love of my life. We go danc-ing in the

TAB

12 12 11 12 10 11 12 14 12 10 12

TAB

10 10 9 10 12/13 10 12 10 8 10

Gm9

Piano (arr. for gtr.) ◇

moon - light__ with the star-light in your eyes.__ We go danc-ing 'til__ the sun - rise.__

Gtr. 1 o o

TAB

15

Guitar Solo:

Slightly faster ♩ = 114 (Dbl. time feel)

Gm7

Cm9 D7(b9)

Keybd. ◇

You and me, we're gon-na dance, dance,__ dance.__

(8va)

harm. fdbk.

TAB

15 5 7 5 4 5 8 7 6 7

Gm7
Cont. rhy. simile

Cm9

D7(b9)

Gm7

TAB

5 7 8 5 7 8 7 8 7 8 5 8 6 5 7 5 7 5 4 5

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

TAB

8 7 6 7 10 12 10 10 12 12 12 13 13 10 12 11 10 (10)

Gm7 Cm9 D7(b9) Gm7

1

TAB

(10)10 12 12 12 12 10 13 10 12 10 12 12 14 15 14 13 14 15 14 12 12 10 10 12 13

Cm9 D7(b9) Gm7 Cm9 D7(b9)

3 3

TAB

13 10 12 10 11 10 12 13 10 10 13 11 (11)

Gm7 Cm9 D7(b9) Gm7

3

TAB

12 12 10 11 10 12 10 13 13 10 13 13 10 10 11 10 11 10 12

Cm9 D7(b9) Gm7 Cm9 D7(b9)

1 1/4

TAB

13 10 11 (11) (11) 12 12 10 11 10 12 11 13 13 10 10 11

Gm7 Cm9 D7(b9)

This system contains the first staff of music and its corresponding guitar tablature. The staff is in G minor (one flat) and features a melodic line with slurs and a trill marked 'tr' over the final measure. The tablature below shows fingerings for the first and second strings, with fret numbers ranging from 10 to 12. A '1/2' time signature is indicated at the end of the system.

Gm7 Cm9 D7(b9)

This system continues the musical notation with a more complex melodic line. The tablature includes various techniques such as bends (marked with a 'b' and a flat) and slurs. Fret numbers range from 8 to 17. A '1' is written above the final measure of the tablature.

Gm7 (8va) Cm9 D7(b9)

This system features a melodic line with slurs and a trill. The tablature shows a sequence of notes across the first and second strings, with fret numbers ranging from 15 to 18. A '3' is written below the first measure of the tablature, and '1' is written above the final measure.

Gm7 Cm9 D7(b9)

This system contains the final staff of music and its corresponding guitar tablature. The melodic line includes slurs and a trill. The tablature shows fingerings for the first and second strings, with fret numbers ranging from 15 to 20. A '1' is written above the final measure of the tablature.

Gm7 (8va) Cm9 D7(b9) Gm7

TAB

Cm9 D7(b9) Gm7 Cm9 D7(b9)

TAB

Gm7 Cm9 D7(b9) Gm

pp < mf
vol. swell

TAB

Cm9 D7(b9) Gm7 Cm9 D7(b9) 8va

trem. pick

TAB

Cm9
(8va)--

Gm7

Gm7

Cm9

Love of My Life - 14 - 13
0413B

Gm7

Cm9

D7(b9)

Gm7

trem. pick -----

T	11	11	11	11	11	11	13	13	13	15	15	16	17	18	18	19	19	20
A	12	12	12	12	12	12	12	14	10	12	12	13	14	15	15	16	16	17
B																		

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

8va -----

trem. pick

grad. release

T	20	22	22	23	18	20	20	20	20	20	(20)	18	20
A	17	19	19	20									
B													

Start slow fade

Gm7

Cm9

D7(b9)

Gm7

(8va) -----

T	18	15	18	15	18	15	18	15	18	15	18	18	18	18	18	18	15	18	(18)	15	18	(18)	15
A																							
B																							

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

A.H.

grad. release

T	18	(18)	15	17	(17)	15	15	17	17	17	17	17	17	17	17	17	17	17	17	17
A																				
B																				

Gm7
(8va)

Cm9

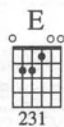
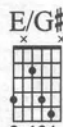
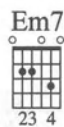
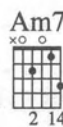
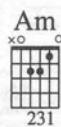
D7(b9)

Fade out

T	17	17	17	(17)	17	17	17	17	15	15	15	15	14	17	15	17	15	13	13	15	17
A																					
B																					

MARIA MARIA

Words and Music by
WYCLEF JEAN, JERRY DUPLESSIS,
CARLOS SANTANA, KARL PERAZZO and RAUL REKOW



Moderately ♩ = 98

Intro:

Am

w/Rhy. Fig. 1 (Bass) 3 times, simile



La - dies - and gents, -

Acous. Gtr. 1 (nylon string)



mf

T
A
B

5 5 7 8 7 7 5 5

Bass (arr. for gtr.)

Rhy. Fig. 1

end Rhy. Fig. 1



mf

T
A
B

0 0 0 0 0 0 0 0



turn up - your sound - sys - tem - to the sound of Car - los San - ta - na and the G and B Pro - duct.



3

3

T
A
B

9 10 10 8 7 10 8 7 8 7 8 7 10 10 5 7 5

Chorus:
Dm
Keybd. (arr. for gtr.)
Rhy. Fig. 2A

Ghet-to blues from the ref-u - gee camp. Oh, Ma-ri - a, Ma-ri - a.

5 7 5 8 6 5 7 5 7 5 7 5 6

Bass
Rhy. Fig. 2

5 5 5 5 5

E Am7

She re-minds me of a west-side sto-ry grow-ing up in Span-ish Har-

5 8 5 6 5 6 7 5 7 5 8 6 5 6 5 7 5

5 5 5 0 0 0 0 0 0 0 0 0

Em7 E7 Am

lem. _____ She's liv-ing the life _____ just like a mov-ie star. _____ Oh, _____

3 3

TAB 4 7 5 4 5 4 5 4 6 5 5 5 7 5 8

TAB 0 2 2 2 2 2 2 2 2 2 0 0 0 0 0

A7 Dm E7

Ma - ri - a, Ma - ri - a, _____ she fell in love _____ in east L.

3

TAB 10 12 12 12 12 13 12 13 12 15 13 12 13 13 10

TAB 0 0 0 0 5 5 5 5 5 5 5 5 5 5

Am7

Em7

A., _____ to the sounds of a gui - tar, yeah, yeah, _____

TAB

5 5 7 8 7 10 7 8 8 7 10 (10) 5 8 5 4 7 5 8 6 5

TAB

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2

E7

end Rhy. Fig. 2A

w/Rhy. Fig. 1 (Bass) simile

played by Car - los San - ta - na.

Elec. Gtr. 1 (w/dist.)

f

TAB

6 5 7 12 12 13 12 13 14 13 12 12/17 12 13 14 13

end Rhy. Fig. 2

TAB

2

F G E/G#

◇

end Rhy. Fig. 3A

— is get - ting rich - er, the poor is get - ting poor - er. Se mi - ra Ma - ri -

Acous. Gtr. 1

— — — — —

TAB

12 5 5 5

12 5 5

12

end Rhy. Fig. 3

— — — — —

TAB

1 3 1 3 1 3 5 3 5 4 0

w/Rhy. Figs. 3 (Bass) & 3A (Keybd.) simile

Am

G

F

- a on the cor - ner think-ing of ways to make it bet - ter. In my mail - box there's an e - vic - tion let - ter.

— — — — —

TAB

5 7

w/Rhy. Fig. 1 (Bass) 2 times, simile

Am

G

E/G#

Some-bod - y just said see you lat - er. Yeah.

Vocal Fig. 1

— — — — —

Some-bod - y just said see you lat - er.

Bkgd. vcl.:

A - ho - ra ven - go ma-ma cho-la, ma-ma cho-la. A -

East coast.

ho - ra ven - go ma-ma cho-la. A - ho - ra ven - go ma-ma cho-la, ma-ma cho-la. A -

Chorus:

w/Rhy. Figs. 2 (Bass) & 2A (Keybd.) simile

Dm

end Vocal Fig. 1

Acous. Gtr. 1

Ma - ri - a, Ma - ri - a.

ho - ra ven - go ma-ma cho-la. West Coast.

4 5 7 6 5 8

TAB

Am7

She re - minds me of a west - side stor - y;

8 6 6 5

7 7 8 8 8 7 10

9 10

(7)

TAB

Em7

grow - ing up in Span - ish Har - lem. Oh, oh.

8 7 10

5 6 5 8 6 5 5 7 4

TAB

E7

Am7

She's liv-ing the life_ just like_ a mov-ie star. Oh, Ma - ri - a, Ma - ri -

TAB 6 5 5 4 5 7 7 8 8

Dm

Am7

a, she fell in love in east.L. A.,

TAB 10 10 10 5 5 6 7 7 7 5 6 5/10 10 10 12 15 15 13 12 10 10 13

Em7

E7

I said it to the sounds of a gui - tar, yeah, yeah, played by Car - los San - ta -

TAB 12 12 13 10 10 8 7 10 8 7 8 7 8 7 7 10

w//Rhy. Fig. 1 (Bass) 2 times, simile

Am

- na.

Elec. Gtr. 1

TAB

Verse 2:

Am7

G

Keybd. . ◇

◇

I said a la fa-vel - la los co-lo - res. The streets are get - ting hot - ter. There is no wa-

TAB

Bass

TAB

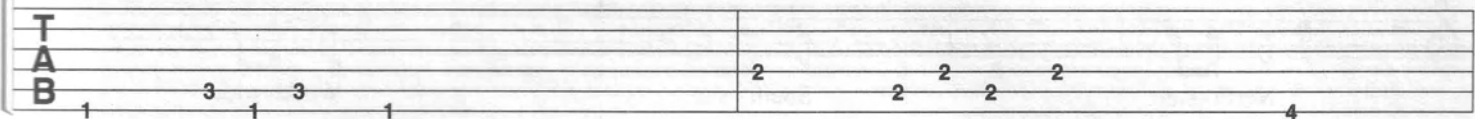
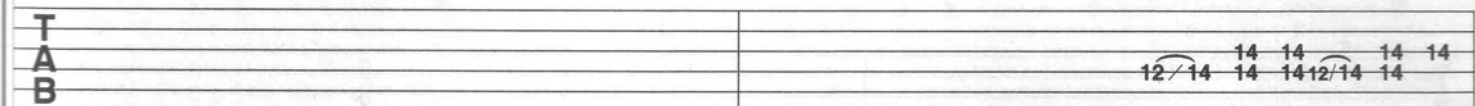
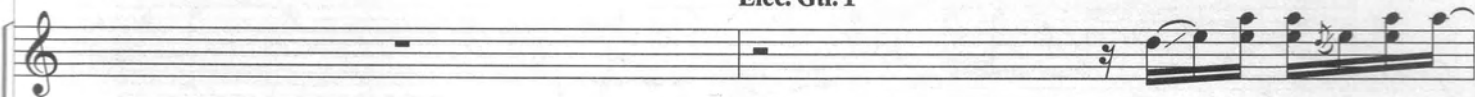
F

E7

E/G#

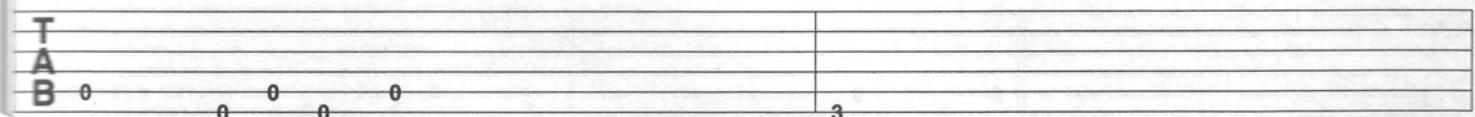
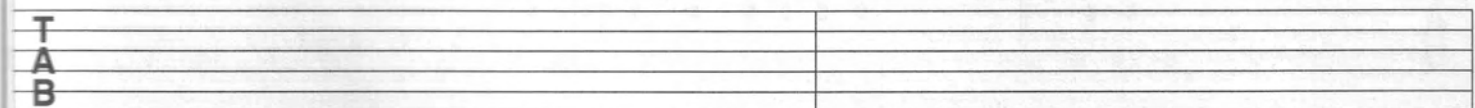
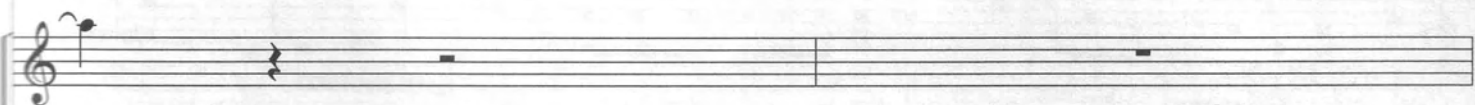
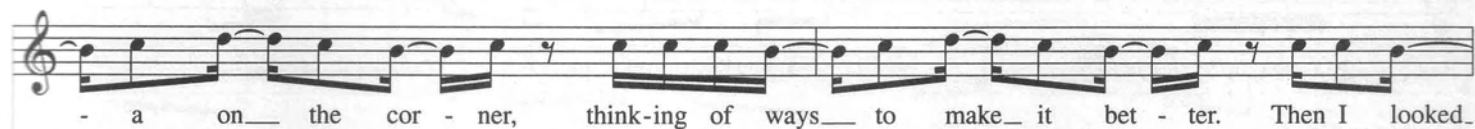


Elec. Gtr. 1



Am7

G



w/Rhy. Fig. 1 (Bass) 4 times, simile
w/Vocal Fig. 1 (12 times) simile
Am

F E7 E/G#

— up in the sky — hop-ing the days of par - a - dise.

North - side. South - side. World - wide.

Verse 3:
Am7

O - pen up your eyes. Ma - ri - a, you know you're my lov - er.

Acous. Gtr. 1

Bass

TAB

1 2 2 2 2 0

7 7 4 5 5 5 5 5 5 5 4 7 5 6 5 7

0 0 0 0 3 5 3 5 3

F

E7

When the wind blows, I can feel you. Through the weath-

TAB 5 7 5 7 5 4 5 5 5 5 5 5 5 7 7

TAB 1 3 1 3 1 2 2 2 2 2 0

Am7

G

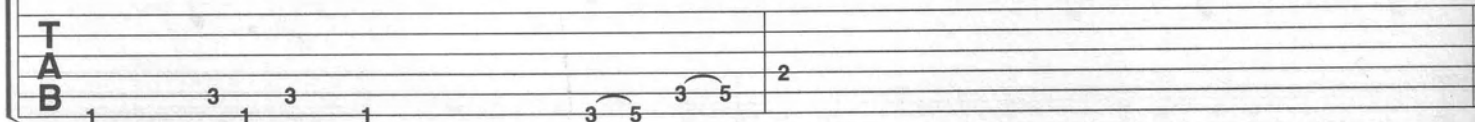
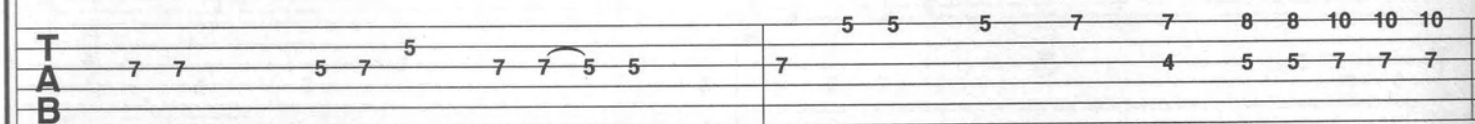
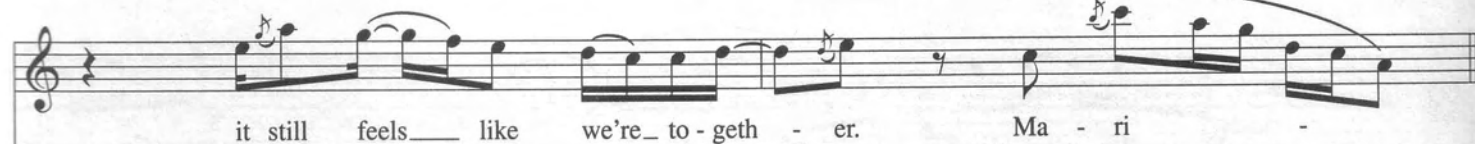
- er. and e - ven when we are a - part,

TAB 5 5 5 7 8 7 5 5 5 5 7 8 8 8 8 6 6 5 6 5 7 5

TAB 0 0 0 0 3 5 3 5 3

F

E



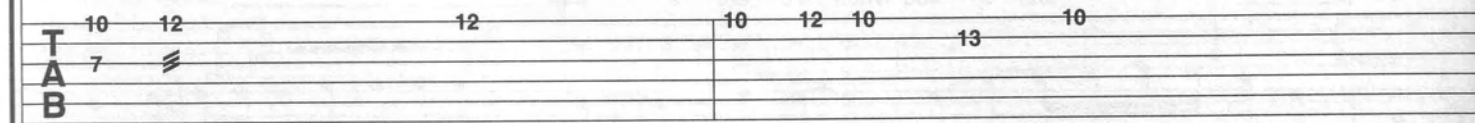
Chorus:

w/Rhy. Figs. 2 (Bass) & 2A (Keybd.) simile

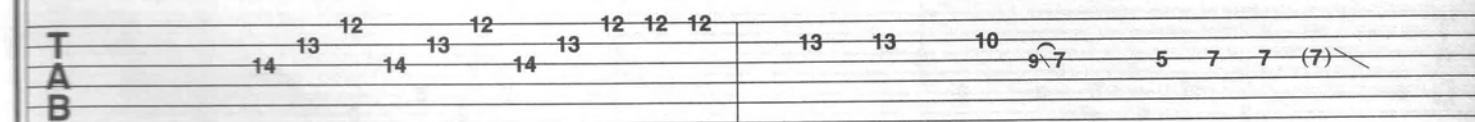
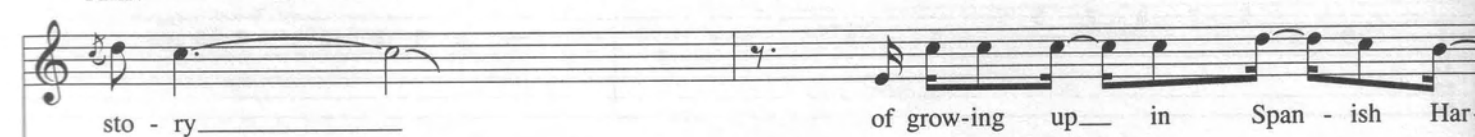
Dm



trem. pick



Am7



Em7

E7

Acous. Gtr. 1 tacet

Am

- lem. _____ She's liv-ing the life just like a mov - ie star. _____ Oh, _____

Elec. Gtr. 1

3 3

TAB

7 8 7 8 9 7 9 7 5 7 5 7 12 12 12 12 12 12 12 12 13 13 14 14 14 14

A7

Dm

Ma - ri - a, Ma - ri - a, _____ oh, _____

3

TAB

12 12 12 12 12 15 14 14 15 15 (15) 15 15 15 15

E

Am7

she fell in love _____ in east L. A., _____ 3

TAB

(15) 12 15 15 12 15 12 15 13 15 15 12 12 15 15 12 12 15 15 12 12

Em7

to the sounds_ of a_ gui - tar_

TAB

12 12 12 13 13 15 14

12 14 12 14 12 13 12 12 15 13 12 13 13 12

Outro:
w/Rhy. Fig. 1 (Bass) 5 1/2 times
Am

E7

played by_ Car - los_ San - ta - na. Put'em up y'all.

TAB

12 13 12 14 12 14

12 13 12 13 13 14 13 12 12 13 12 13 14 13

Car - los_ San - ta - na with the ref - u - gee_ camp.

TAB

12 13 12 12 13 12 13 14 13

12 15 12 12 17 12 13 14 13

Wy - clef, Jer - ry Won - der, Mis - ter_ San -

TAB

14 13 12 12 13 14 12 12 12 12 13 14 14 14 14 13

12 12 13 12 13 14 13

Slow fade

ta - na, G and B. Yo, Car-

Elec. Gtr. 1

TAB

12 15 12 12 17 12 13 14 13 15 12 12 13 12 13 14 13

Acous. Gtr. 1

3

TAB

15 13 15 12 13

Fade

- los, now, you mak-ing that gui-tar cry, — cry, — cry.

TAB

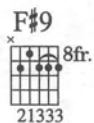
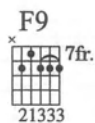
12 15 12 12 17 12 13 14 13 12 15 12 12 13 12 13 14 13

TAB

12 15 15 13 15 15

MIGRA

Words and Music by
RACHID TAHA, CARLOS SANTANA and TONY LINDSAY



Moderately ♩ = 108

Intro:

Drums

Cont. rhy. simile

T
A
B

*F7

Elec. Gtr. 1 (w/dist. & wah)

mp

T
A
B

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

*Entire song based in the tonality of F Mixolydian/F min. pentatonic.

Mi - gra, Mi - gra,

tr

T
A
B

1(3) 1(3) 3 1 4 1 4 1 3 (3) 1 3 3 1 3 1 3 3 3 1 3 4/6

pin - che__ Mi - gra, dé - ja - me en paz.__

TAB

4 6 6 4 6 6 4 6 4 1/2 4 6 4 1 3 3 1 3

Mi - gra,__ Mi - gra,__ pin - che__ Mi - gra,

TAB

(9) 1 4 6 6 1 4 1 3 1 3 3 1 3

de - ja - me en paz.__ Ma - li - cia en tus o - jos__ des -

TAB

1 3 (9) 1 3 3 3 6 4 6 6

pre-ci-o en tu co-ra-zón. Ma-li-cia en tus o-jos.

TAB

des-pre-ci-o en tu co-ra-zón. Es

TAB

ho-ra de re-co-no-cer que to-dos so-mos u-na voz.

TAB

A - bra - za el con - cep - to____

13 13 16 13 16 13 16 15 13 15 13 15 16

hold 1

ve - ni - mos de la mis - ma voz.

16 15 16 15 15 16 16 15 (15) 15 (15) 13 15 15 13 15 13 15 16

grad. bend 1

Chorus:

Me ne - ce - si - tas tu__ a mi mas y

(16) 13 16 13 16 13 15 13 15 13 15 15 10 10 10 8 10 10 10 10 10 10 8 10 10 10

(8va)

mas que yo__ a ti. Me ne-ce - si - tas tu__ a mi mas y mas que yo__ a ti. Me ne-ce -

T
A
B

8 10 10 8 10
8 10 10 8 10

8 8 10 8 10
8 8 10 8 10

8 10 10 8 10 10 10
8 10 10 8 10 10 10

si - tas tu__ a mi mas y mas que yo__ a ti. Me ne-ce - si - tas tu__ a mi mas y

T
A
B

8 10 10 8 10
8 10 10 8 10

8 10 10 8 10
8 10 10 8 10

8 10 10 8 10
8 10 10 8 10

Interlude:

mas que yo__ a ti.

Dbld. by accordion

T
A
B

8 8 10 10 8 10
8 8 10 10 8 10

10 10 12 10 12 12 10 12 10 12 10 9

Play 4 times

Peo - ple, — peo - ple, let's

3

1 1/2

TAB 10 12 10 10 11 10 8 10 8 10 : 13 13 15 (15) 15(15)14 15 13 15 13 15

start to - geth - er. Let's do it right now. — Peo - ple, peo - ple, —

1 1/2

TAB 15 13 13 13 16 16 13

let's love one — an - oth - er, I know we know how. —

Dbl'd. by trumpet

1 1/2

TAB 11 10 11 10 10 13 10 10 12 14 15

Trumpet (arr. for gtr.)

mf

TAB 10 8

Interlude:

13 16 13 (15)15 14 (14) 12/14 15

10 8 10 8 10-8 10 10 8

13 16 16 15 16 13 16 13 14 15

10 8 6 8 6-5 6 10 10 8

TAB

13 16 13 (15)15 14 14 15

TAB

10 8 10 8 10-8 10 10 8

To Coda ♯

w/Vocal ad lib.

Elec. Gtr. 1 tacet

TAB

13 16-13-16 16 15 16 13 16

Bass (arr. for gtr.)

Rhy. Fig. 1

TAB

10 8 10 8 6 8 6-5 6 8 1 3 3 1 1 3

10 8 11 10 8 11 10 8 10 8 10 8 12 13 15 (15) 15 15

1 1 1/2 1

(15) 13 16 13 16 15 14 15 7 10 10 11 11 11 11 11 11

15 7

trem. pick --- wah manipulations-----

11 10 10 8 8 10 10 18 17 18 17 18 17 18 17 18 20 23

11 10 10 8 8 10 10 18 17 18 17 18 17 18 17 18 20 23

8va --- Me ne - ce -

Chorus:

10 10 10 10 8 10 8 8 8 8 8 8 10 10 10 10

10 10 10 10 8 10 8 8 8 8 8 8 10 10 10 10

si - tas tu a mi mas y mas que yo a ti. Me ne - ce -

si - tas tu__ a mi mas y mas que yo__ a ti. Me ne - ce

TAB

10 10 10 10 8 10	8 8 8 8 8 10 10
10 10 10 10 8 10	8 8 8 8 8 10 10

Mi - gra, Mi - gra,

TAB

13 13 13 13 13 13	15 13 13 15 13 13 15 13 13 13 15 14 15 14 15
13 13 13 13 13 13	15 13 13 15 13 13 15 13 13 13 15 14 15 14 15

pin - che Mi - gra, dé - ja - me en paz. Peo - ple, peo - ple,

TAB

x	15 13 13 15 13 13 16 13 18
x	15 13 13 15 13 13 16 13 18

F#9 F9

TAB

F#9 F9

TAB

F#9 F9

TAB

Outro:
F7
Dbld. by accordion

F#9

TAB

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar tablature with two lines, labeled 'T' (top) and 'B' (bottom). The fret numbers are: 10, 12, 10, 10, 11, 10, 8, 10, 8, 10, 10, 10, 12, 10, 12, 10, 10, 12, 10, 9.

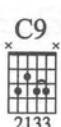
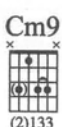
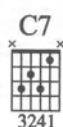
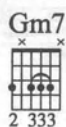
Second system of musical notation, identical to the first system.

Third system of musical notation, identical to the first system.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The melody ends with a whole note chord labeled 'F5'. The bottom staff is a guitar tablature with two lines, labeled 'T' (top) and 'B' (bottom). The fret numbers are: 10, 10, 10, 11, 11, 10, 3, 3, 1, 0, 1.

PRIMAVERA

Words and Music by
K. C. PORTER and J. B. ECKL



Moderately fast ♩ = 126

Intro:

Elec. Gtr. 1 (w/dist.)

Perc. Gm7 C7 Cm9

mf

Elec. Piano (arr. for gtr.)

mf hold throughout

D7sus

Gm7

C7

Elec. Gtr. 2 (partial dist.)

Rhy. Fig. 1

Cont. simile mf w/partial P.M. throughout

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile
Gm7

Cm7 D7 type2

Co - mo la - se - mi -

TAB 12 10 10 11 11 11/13 10

end Rhy. Fig. 1

TAB 1 3 1 3 1 0 0 2 1 3 2 0

C7 Cm7 D7

- lla, lle - va nue - va vi - da. Hay en es -

TAB 11 12 12 12

Gm7 C7 Cm7 D7

- ta pri - ma - ve - ra u - na nue - va e - ra.

TAB 12 12 12

Solo Interlude:

Gm7

C9

Cm9

D7

TAB: 13 (13) | 13 11 13 | 10 11 12 12 11 | 3 6 5 3 5 10 12

Elec. Piano

Rhy. Fig. 2

end Rhy. Fig. 2

TAB: 3 | 3 3 3 | 3 3 3 3 5 | 3 3 3 3 5

w/Rhy. Fig. 2 (Elec. Piano) simile

Gm7

1/4

C9

Cm9

TAB: 11 12 12 12 11 | 10 12 11 13 11 13 | 13 11 13 13 13 11 13 13 13

Verse 1:

w/Rhy. Fig. 2 (Elec. Piano) 4 times, simile

Gtr. 1 tacet

Gm7

C9

D7

TAB: 10 10 10 10 10 10 10 10 10 10 13 | 13 (13)

Llu-vi-a de sol.

Elec. Gtr. 2

Lead Fig. 1

mf P.M. throughout

TAB: 5 3 | 5 5 | 5 5 | 5 5 5 5 3

w/Lead Fig. 1 (Elec. Gtr. 2) 3 times, simile
Gm7

Cm9 D7

Co-mo u - na Ben - di - ción, — la vi - da re - na -

Elec. Gtr. 2

end Lead Fig. 1

T
A 5 5 5 5 5 4 5 2 5 3
B

C9

Cm9

D7

Bkgd. Vocal. Fig. 1

end Bkgd. Vocal. Fig. 1

- ce a ple - na luz. — La pri - ma - ve - ra Yeah. — ya — lle - gó.

Gm7

C9

Cm9

D7

To-do es a - si — re - gre - so a la — ra - íz. —

Gm7

C9

w/Bkgd. Vocal Fig. 1
Cm9

Tiem - po de in - quie - ta ju - ven - tud. —

Pre-chorus:

w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile

w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile

D7

Gm7

C9

La tie - rra ne - gra se vuel -

Elec. Gtr. 1

mf

T
A 5 3 5 3 3 5 3 5 3 5
B

Cm9 D7 Gm7

- ve ver - de y las mon - ta - ñas y el

3 3
w/pick and fingers

T
A
B

15 15 15 15 15 15
13 13 13 13 13 13
12 15 15

C9

Cont. in unison

Cm9

D7

de - sier - to un be - llo jar - dín. Oh. Co -

TAB

18 18 15 18 10 15 18 15 18 15 15 15 17 15 17 15 15

Chorus:

w/Rhy. Fig. 2 (*Elec. Piano*) 4 times, simile

Gm7 C9 Cm9

- mo la - se - mi - lla, lle - va nue - va vi -

T
A
B

11 13 11 12 12

Elec. Gtr. 2

Lead Fig. 2

Lead Fig. 2

T
A
B

3 5 6 3 3 3 5 3 5

w/Lead Fig. 2 (Elec. Gtr. 2) 3 times, simile

D7 Gm7 C9 Cm9

- da. Hay en es - ta pri - ma - ve - ra u - na nue - va e -

10 13 13 11 13 11 12 12 11

end Lead Fig. 2

5 3 5 5

D7 Gm7 C9

- ra. Co - mo la se - mi - lla, lle -

13 11 10 11 10 11 12 12 (12) 10 15 14 13 15 12 12

Cm9 D7 Gm7

- va nue - va vi - da. Hay en es - ta pri - ma - ve -

12 15 10/12

Verse 2:

w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile
w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile

C9 Cm9 D7 Gm7

- ra u - na nue - va e - ra. En el ai -

T 11 10 12 12 11 15 15 15 15 15 15 15 15 17 15 17 17 17 15

A 12 12 11 15 15 15 15 15 15 15 17 15 17 17 17 15

B 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

C9 Cm9 D7

- re d'es - te nue - vo u - ni - ver - so.

T 10 13 12 10 10 10 13 7 8 7

A 10 13 12 10 10 10 13 10 8

B 10 13 12 10 10 10 13 10 8

w/Bkgd. Vocal Fig. 1

Gm7 C9 Cm9 D7

Hoy se res - pi - ra li - ber - tad. La tie -

T 7 8 7 10 10

A 7 8 7 10 10

B 7 8 7 10 10

Pre-chorus:

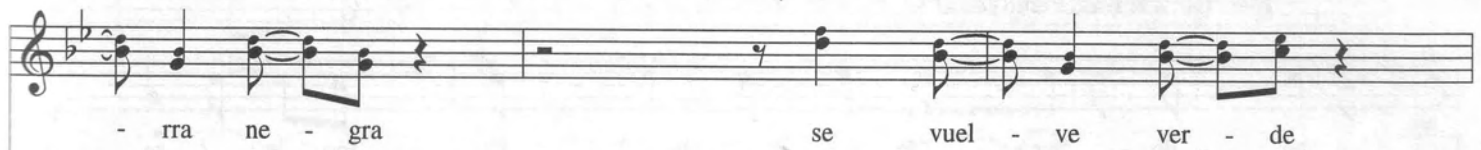
w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile

w/Lead Fig. 1 (Elec. Gtr. 1) 2 times, simile

Gm7

C9

Cm9



Elec. Gtr. 1 (1st time only)



Elec. Gtr. 1 (on D.S.)

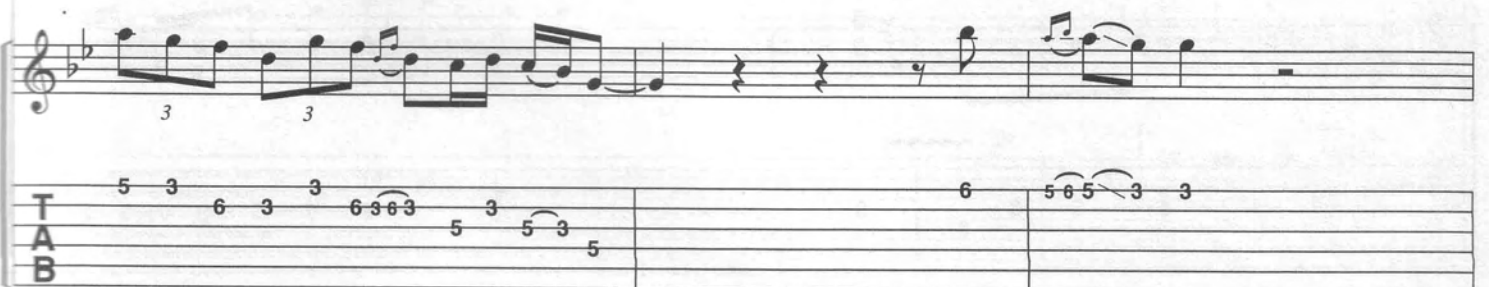
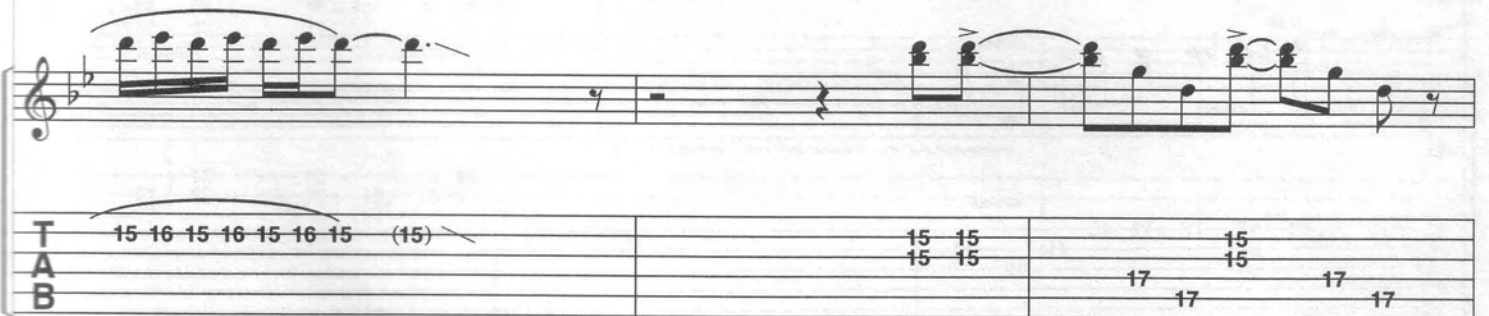


D7

Gm7

C9

in unison



Cm9

D7(#9)

Gm7

Elec. Gtr. 2 & Elec. Piano (*on D.S.*)

Chorus:

w/Rhy. Fig. 2 (*Elec. Piano*) 3 3/4 times,
simile

w/Lead Fig. 2 (*Elec. Gtr. 2*) 3 3/4 times,
simile

[illegible]

C9 Cm9 D7

- lla, lle - va nue - va vi - da. Hay en es

3

13 12 11 11 10 11 12 11

TAB

5 5 3 5 3 3 6 5 5 3 0 5 3 5

Gm7

C9

Cm9

ta pri - ma - ve - ra u - na nue - va e -

TAB 17 17 15 17 17 15 17 15 (15) 17 15 15

TAB 5 3 15 15 18 17 15 17 15 17 17 15 15 10

D7

Gm7

C9

ra. Co - mo la se - mi - lla, lle -

TAB 15 15 15 15 15 15 15 15 17 17 rake. 15 17 17 17

TAB 11 12 10 12 13 11 12 12 11 17 15 15 18

Cm9 D7 Gm7

- va nue - va vi - da. Hay en es - ta pri - ma - ve -

8va

grad. bend

TAB

15 18 16 15 17 15 15 15 17 15

18 18 18 (18) 15 18 15 17 15 17 17

C9 Cm9 To Coda ⊕ D7(♯9) Gm7

Elec. Gtr. 2 & Elec. Piano

- ra u - na nue - va e - ra. _____

(8va)

6

TAB

16 15 18 16 15 17 15 17 17 (17) 15 15 15 17 15 15 15 15 15 15 15 15 17 15

Guitar Solo:

w/Rhy. Fig. 2 (*Elec. Piano*) 6 times, simile
w//Lead Fig. 2 (*Elec. Gtr. 2*) 6 times, simile

w//Lead Fig. 2 (Elec. Gtr. 2) 6 times, simile

The Sound of Silence

Simon & Garfunkel

G major, 4/4

1 1 1 1 1/2 1

15 15 15 15 15 18 15 15 17 17 15 15 18 15 18 15 17 15 17

18 18 18 18 18 17 17 17 17 17 17 17 17 17 17 17 17 17 17

D7 Gm7 C9
 8va
 1/2 1
 3 6
 T
 A
 B
 17 17 15 17 17 15 17 20 18 20 20 18 21 20 15 18 17 15 18 17 15 18 17 15

Cm9
(8va)

D7

6 6 3 1 1 1

trem. pick

T
A
B

18 17 15 18 17 15 18 17 15 18 17 15 18 18 (18) 15 18 15 18

[illegible]

[illegible][illegible][illegible]

Gm7 C9 Cm9 w/Vocal ad lib.

This system continues the musical notation for the second staff. It features a treble clef and a key signature of one flat (Bb). The notation includes eighth and quarter notes, some beamed together, and rests. Above the staff, there are three chord labels: Gm7, C9, and Cm9. A bracket labeled '3' indicates a triplet of eighth notes. The system concludes with a double bar line.

TAB 13 13 13 13 10 13 13 13 13 (13) 13 13 13 11

D7 **Gm7** *8va*

TAB

C9 *(8va)* **Cm9** **D7**

trem. pick *grad. release*

TAB

Gm7 **C7** **Cm9** **D7sus**

Elec. Gtr. 1

w/bar

TAB

Elec. Piano

dim. hold throughout

TAB

w//Rhy. Fig. 1 (*Elec. Gtr. 2*) *simile*

D.S. al Coda

Gm7 **C7** **Cm7** **D7type2**

TAB

Outro:

w/Rhy. Fig. 2 (Elec. Piano) 11 times, simile

w/Lead Fig. 2 (Elec. Gtr. 2) 11 times, simile

Gm7

C9

Coda D7

rra...

TAB: 15 15 15 15 18 17 15 15 15 15 18 (18) 15 15

TAB: 15 17 17 15 17 15 15 17 18 17 15 15 15 0 0 17

TAB: 15 23 23 20 23 20 23 20 23 20 23 23 (23) 20 23 20 22 20 17

w/Vocal ad lib.

D7

(8va)

Gm7

C9

TAB: 15 15 18 15 17 18 17 15 15 15 15 15 15 15 17 15 18 (18) 15

Cm9 (8va)----- D7 Gm7

Tablature for the first system:

15	18 15	17	17 15	15	18 17 15	17	13/15	17 17 18 17 15	15	18 18 15 17
----	-------	----	-------	----	----------	----	-------	----------------	----	-------------

C9 (8va)----- Cm9 D7

Tablature for the second system:

15	18	(18)	15	15	15	15	15	17 15	17	15	15	17 18 17 15
----	----	------	----	----	----	----	----	-------	----	----	----	-------------

Gm7 (8va)----- C9

Tablature for the third system:

18	15	18	17 18 17	15 17 15	18	15	18 17 15	17 17 15	17 (17)	7	17	15 18
----	----	----	----------	----------	----	----	----------	----------	---------	---	----	-------

Cm9 (8va)-----

Tablature for the fourth system:

17	15	15	18	15	17	15	15	17	15	15	17	15	15	15	15	17	15	15	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gm7 (8va) C9 Cm9

TAB

D7 Gm7

TAB

C9 Cm9

TAB

D7 Gm7 (8va)

trem. pick -----

TAB

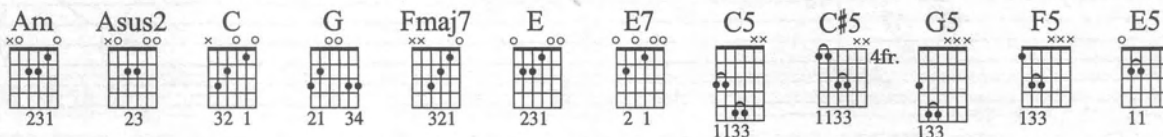
C9 (8va) Cm9 D7 Fade

trem. pick -----

TAB

PUT YOUR LIGHTS ON

Words and Music by
ERIK SCHRODY



Slowly ♩ = 72

Intro:

Am

Acous. Gtr.

Rhy. Fig. 1

mf
hold throughout

C

G Fmaj7 E E7 end Rhy. Fig. 1

Elec. Gtr. 1 (w/dist.)

pp *mf*
harm. fdbk.

TAB

7

Am C

TAB

TAB

G Fmaj7 E E7

TAB

TAB

Chorus:

Am
Acous. Gtr.
Rhy. Fig. 2

C

G

Hey now, all you sin - ners, put your lights on,

w/Rhy. Fig. 2 (Acous. Gtr. 1) 3 times, simile

Fmaj7 E E7 Am C

end Rhy. Fig. 2

put your lights_on. Hey now, all you lov - ers,___

3

TAB 12 12 14 12 15 12 14 14 12 14 12 12 13 12

G Fmaj7 E E7 Am

put your lights_on, put your lights_on. Hey now,

TAB 12 14 12 14 14 12 12 10 14 12 10 12 10 12 10 8/12 10 12 12

C G Fmaj7 E E7

all you kill-ers, put your lights_on, put your lights_on.____

TAB 12 15 14 15 12 14 12/14 12 5 5 7 5 7 4 5 7 5 7 7

Am C G

Hey now, all you chil - dren, leave your lights_ on,_____

mp *mf*

TAB

5 14 12 14 12 12 13 12 14 14 12 14 12 12 12 14

Fmaj7 E E7

Verse 1:
Am Asus2 Am

Acous. Gtr.
Rhy. Fig. 3

bet - ter leave your lights_ on. 'Cause there's a mon - ster liv - ing

TAB

5 8 5 5 5 5 5 5 5 8

E

w/Rhy. Fig. 3 (Acous. Gtr. 1) 3 times, simile

Am Asus2 Am E

end Rhy. Fig. 3

un - der my bed, whis - per - ing in my ear.____ There's an

1/4 1/4

TAB

5 8 5 7 7 5 7 5 5 7 5 7 5 7 5 7 5 7 5 7 7

Am Asus2 Am E

an - gel with a hand on my head.

3

5 8 7 7 5 7 7 (7) 5 7 5

Am Asus2 Am E

She say I got noth-ing to fear.____ There's a

3 3 1/4 1/4

5 5 7 5 7 5 7 9 7 9 7 5 7 7 5 7

Verse 2:

w/Rhy. Fig. 3 (Acous. Gtr. 1) 4 times, simile

Am Asus2 Am E

dark - ness liv - ing deep in my soul,____

3

7 5 7 5 7 12 12 13 14 14 14 12 14 7 7 7 7 7

Am Asus2 Am E

I still got a pur-pose to serve. So let your

3 -1/2

TAB 7 7 7 (7) 7 5 5 7 5 7 7 5 7 7 7 5 7 5 7

Am Asus2 Am E

light shine deep in - to my hole.

3

1 15 15 15 15 13 15 12 13 14

TAB 7 15 15 15 15 13 15 12 13 14

Am Asus2 Am E

God, don't let me lose my nerve, don't let me lose my nerve.

1 10 10 10 10 12 12 12 12 15 15

TAB (14) 12 14 13 13 13 13 13 12 15 12 15 15 15 15

Guitar Solo:

C5 C#5 G5 F5 E5

TAB

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 4

end Rhy. Fig. 4

TAB

w/Rhy. Fig. 4 (Elec. Gtr. 2) 3 times, simile

C5 C#5 G5 F5 E5

w/wah

TAB

C5 C#5 G5 F5 E5

TAB

C5 G#5 G5 F5 E5

steady gliss.
trem. pick -----

3

TAB

F5 E5

3 3 3

w/trem. bar

TAB

Elec. Gtr. 2

TAB

w//Rhy. Fig. 1 (Acous. Gtr.) 2 times, simile

Am C G Fmaj7 E E7

Hey now,___ *(hey now,_) hey now,___ (hey now,_)

TAB

*Echo repeats in parenthesis.

Am C G

Whoa, oh, hey now, Hey now,

TAB

12 14	14 12	14	12 12	13 12	12	13 12	13 12	12 12 14	14 12 10
-------	-------	----	-------	-------	----	-------	-------	----------	----------

Chorus:

w/Rhy. Fig. 2 (Acous. Gtr.) 2 times, simile

Fmaj7 E E7 Am C

— (hey now,_) hey now, (hey now,_) Hey now, all you sin-ners,

hold -----

TAB

12 12 14	12 14	14 12 10 12	(12) 7	8 5 8 5	8 10 8	8 7 9 7 5
----------	-------	-------------	--------	---------	--------	-----------

G Fmaj7 E E7 Am

put your lights_on, put your lights_on. Hey now,

TAB

7 8 7 5 7	5 0	5 7	7 5 7	5 7	7 7 5 7	5 5 7	8 10
-----------	-----	-----	-------	-----	---------	-------	------

C

G

all you chil - dren leave your lights on, _____

3

TAB

12 13 13 13 13 12 12 14 12 14

Verse 3:

w/Rhy. Fig. 3 (Acous. Gtr.) 4 times, simile

Fmaj7

E

E7

Am

Asus2

Am

you bet-ter leave your lights on. _____ 'Cause there's a mon - ster liv - ing

1

TAB

12 14 12 14 12 14 12 14 12 15 12 12 15 12 12 15 12 12 15

E

Am

Asus2 Am

un - der my bed whis - per - ing in my ear..

3

1

TAB

12 15 15 12 15 12 13 14 15 14 11 12 14 12 14 12

E Am Asus2 Am

And there's an an - gel with a

1/4 1/4 1

TAB 15 12 15 12 15 12 15 12 15 15 (15) (15) 12

E Am Asus2 Am

hand on my head. She say I got noth-ing to fear.

3

TAB 12 12 15 13 12 13 12 13 14 12 14

Outro:
w/Rhy. Fig. 1 (Acous. Gtr.) 2 times, simile

E Am C

She'd say, "La, ill a - ha, ill al - la."

3

1/2

TAB 12 14 12 12 12 12 14 14 12 14 12 10 12 10 12 7 9 7 9 8 8

G Fmaj7 E E7 Am

We all shine like stars.____ La,____ ill a -

1/4 1/4

TAB 7 9 7 5 7 9 7 5 7 9 5 7 5 7 9 8 8 9 8 10 10 12 15

C G

ha,____ ill al - la. We all shine like

3

12 15 15 12 15 (15) 15 12 15 17 15 15 12

Fmaj7 E E7 Am

stars____ then you fade a-way.

w/trem. bar

TAB 12 13 14 13 15 12 12 15 15 15 15 15 17 17 17 17 12 12 12 12 14 14 14 14

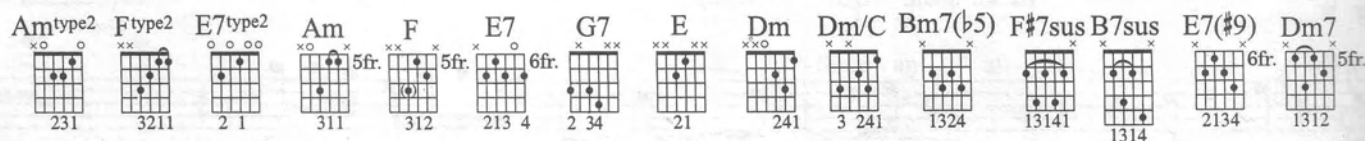
Acous. Gtr.

hold rit. poco a poco

TAB 1 0 2 3 1 0 1 0 2 2 0 0 1

SMOOTH

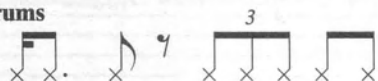
Music and Lyrics by
ITAAL SHUR and ROB THOMAS



Moderately ♩ = 114

Intro:

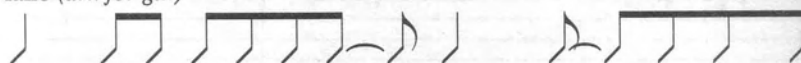
Drums



Am type2

F type2 E7 type2

Piano (arr. for gtr.)



Elec. Gtr. 1 (w/dist.)

mf

TAB

12-14	12	12	14	13	14	12 12	(12)	14	12
-------	----	----	----	----	----	-------	------	----	----

Horns (arr. for gtr.)

TAB

10	13	12	13	12	13	12	12	15	15	13	13
7	10	9	10	9	10	9	9	12	12	10	10

Am type2

F type2

E7 type2

Am type2

F type2

E7 type2

Cont. rhy. simile

TAB

13	14	14	(14)	7	(7)	(7)	8	7	(7)	5
----	----	----	------	---	-----	-----	---	---	-----	---

TAB

10	13	12	13	12	13	12	10	16	17	17	12	13	12	13	12
7	10	9	10	9	10	9	13	19	17	17	9	10	9	10	9

Am type2 F type2 E7 type2

Man, it's a

TAB 7 5 4 7 6 7 7/9 7 7

T 12 15 15 13 13 10 13 12 13 12 19 19 19 19 19 20

A 9 12 12 10 10 7 10 9 10 9 10 17 17 17 17 17 17

B 16 19

Verse 1:

Am F E7 Am F E7

hot one, like sev - en inch - es from the mid - day sun.

Piano

Rhy. Fig. 1

TAB 5 5 6 7 5 6 7 7 7 7 5 5 6 6

T 0 7 7 7 7 0 0 0 0 5 5 6 6

A 0 7 7 7 7 6 6 6 6 7 7 6 6

B 0 7 6 7 6 7 6 7 6 0 7 5 6

F type2 G7 E

Well, I hear your whis-per and the words melt ev - 'ry - one. But you stay so

TAB

7	7	7	7	3	2	1	1	4	3	0	1	2	1	2
0	0	0	0											
7	7	7	7	3	2	1	1	4	3	3	2	2	1	2
6	6	6	6											

Am F E7 w/Rhy. Fig. 1 (Piano) simile Am F E7

cool. My Mu - ñe - qui - ta,

doubled 8va

TAB

5	7	5	7	7	8	7	10	8	7	10	9	7	8	8	10

end Rhy. Fig. 1

TAB

5	5	6	7	7	0	7	7	0	7	7	0	7	7	0	7

Am

my Span - ish Har - lem Mo - na Lis - a.

TAB 15 15 13 15

E7

F

G7

E

You're my rea - son for _____ rea - son; _____ the _____ step in my_

TAB (15)

Am

F

E7

_____ groove _____ now. _____ And if you said _____

TAB 15 12 15 12 15 12 12 13 15 15 (15) (15)

Pre-chorus:

w/Rhy. Fig. 2 (Piano) 2 times,
simile
Am F E7

Am F E7

— this life ain't good e - nough, — I would give — my world to

Piano Rhy. Fig. 2 end Rhy. Fig. 2

TAB

5	7	5	6	6	7	7	7	7
0	7	5	5	6	7	7	7	7
0	7	5	5	6	7	7	7	7

Am F E7

lift you up. — I could change — my life to bet - ter suit — your — mood. —

Piano Rhy. Fig. 3 Dm Dm/C Bm7(b5) G7

'Cause you're so —

TAB

5	7	7	7	5	6	8	5	7	8	7	5
5	7	7	7	5	6	8	5	7	8	7	5
5	7	7	7	5	6	8	5	7	8	7	5

Elec. Gtr. (on D.S.)

TAB

12	14	15	14	12	13	15	13	15	13	15
12	14	15	14	12	13	15	13	15	13	15
12	14	15	14	12	13	15	13	15	13	15

F#7 sus B7 sus E7 (#9) end Rhy. Fig. 3

smooth. Oh, and it's

TAB

15 12 15 12 15 12 15 12 15 13 15 13 15 13 15 13

TAB

15 12 15 12 15 12 15 12 15 13 15 13 15 13 15 13

Chorus:

w/Rhy. Fig. 2 (Piano) 3 times, simile

Am F E7

Am

F

E7

just like the o - cean un - der the moon. It's the same as the e - mo - tion that I

TAB

14

Elec. Gtr. 1 (on D.S. & D.S.S.)

TAB

14 12 14 12 13 15

Am

F

E7

get from you. — You got the kind of lov - ing that can be so smooth, — yeah.

TAB

15 17 (17) 12 13 12 15 13 12 13 15 13 15 13 15 13 0

To Coda I ⊕

To Coda II ⊕

w//Rhy. Fig. 1 (Piano) 1st 4 bars, simile

Am

F

E7

Dm7

E7(#9)

Give me yor heart, — make it real — or else for - get a - bout it.

Elec. Gtr. 1 (dbld. by Piano)

Elec. Gtr. 1

Horns

TAB

6 5 7 5 6 5 7 5 8 7 6 7 10 13 7 10 12 13 9 10 12 13 12 13 9 10 9

Am F E7

Well, I'll tell you

1 1/2 3 1 grad. release

TAB

TAB

Verse 2:

w/Rhy. Fig. 1 (Piano) 2 times, simile

Am F E7

one thing if you would leave it be a cry - ing shame.---

mp

TAB

F G7 E

In ev - 'ry breath and ev - 'ry word I hear your name call - ing me---

3

TAB

Am F E7

out, yeah. Well, out from the

TAB

12 14	12 14	12	14	12	13	12	15	13	12	14	12	14	13	13	14	13	14
-------	-------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Horns

TAB

15	13	12	14	13	14
12	10	9	14	12	13
			14	13	14

Am F E7 Am F E7

ba - rrio you hear my rhy - thm on your ra - di - o

TAB

(14)

TAB

(14)
13
14
14

F G7 E

You feel the turn - ing of the world so soft and slow turn - ing you

3 3

Am F E7 *D.S. al Coda I*

'round and 'round. And if you said

TAB

15 12 15 12 15 12 15 13 15 15 (15) (15)

Coda I N.C. *Guitar Solo:* w/Rhy. Fig. 2 (Piano) 8 times, simile *Horns tacet*

Elec. Gtr. 1 Am F E7 Am F E7

Partial A.H.

TAB

12 14 13 13 12 (12) 14 12 14

Horns

3

TAB

12 13 14 15 16 17 12 13 14 15 16 17

Am F E7

TAB

13 14 13 12 13 12 14 12 13 12 13 12 13 12

Am F E7 Am F E7

TAB

14 14 12 14 12 14 12 14 15 15 15 (15) 12 15

Am F E7 8va -----

12 12 19 (19) 17 17 0 17 19 17 19 17 19 (19) 17 17 19 20 19

Am (8va) F E7

20 19 20 19 20 19 20 19 20 19 20 19 20 20 20 (20) 17 20 17 17 22 17

w/Rhy. Fig. 3 (Piano) simile
Dm (8va) Dm/C Bm7(b5) G7

17 17 17 17 17 17 17 17 17 18 17 19 17 19 17 20 17 19 (19) 17 17 19 0 12 9 0

F#7 sus B7 sus E7 (#9) D.S.S. %% al Coda II

And it's

12 13 14 15 15 16 17 19 20 17 9 10 11 12 12 13 14 16 17 14

♯
Coda II

w/Rhy. Fig. 2 (Piano) 8 times, simile

Am (F E7

Am

F

E7

Or else for - get a - bout it. Or

Elec. Gtr. 1

12 14 13 14 12 12 (12) 14 12 13 14 14 15

Am F E7

— else for - get a - bout it. Or — else or for - get a - bout it.

12 14 13 14 12 12 (12) 14 12

Am F E7

2nd vcl.: Give me your heart, — make it real. — Or — else or for - get a - bout it.

13 12 13 12 13 12 14 12 14 14 14 14 14 14 14

Am F E7 Am F E7

Or — else or for - get a - bout it. Or —

TAB

12 12 12 12 12 12 12 12 13 13 13 13 13 13 12 13 12 12 12 12 12 12 12 12

Am F E7

— else or for - get a - bout it. Or —

TAB

12 12 15 17 12 15 12 15 12 15 12 15 (15)

Am F E7

— else or for - get a - bout it. Or —

TAB

15 15 17 17 15 17 17 15 17 17 17 17 17 17 17 17 17 17

Outro:
wRhy. Fig. 2 (Piano) 8 times, simile
Am

— else or for - get a - bout it.

8va

3 1/2 1 1 3 3 3

TAB 17 19 19 19 19 19 19 19 19 (19) 17 17 20 17 17 20 17 17 17 20 17 17 17 17 17 17 17

(8va)----- Am F E7
 3
 1/2 1 1
 17 17 19 (19)20 20 20 17
 20 17 20 17 19 19 19 17 19 17 19 17
 TAB

(8va)-----, Am F E7

TAB 19 17 19 17 19 17 19 8 5 5 5 5 5 7 5 7 7 8 7 10 7

Am F E7 Am F E7

5 5 6 5 7 5 5 9 10 10 10 12 14 12 13 15 12 12

Slow Fade

8va

First system of musical notation. The staff shows a melodic line with eighth notes and slurs. The fretboard (TAB) below shows fingerings: 17, 17 19 20 19, 20 19 17, 20 19 17, 20 19 17, 20 19 17. The number 6 is written below the staff in two places.

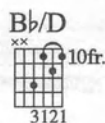
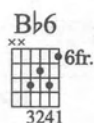
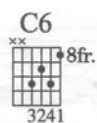
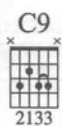
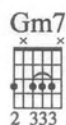
Second system of musical notation. The staff shows a melodic line with eighth notes and slurs. The fretboard (TAB) below shows fingerings: 20 19 17, 20 19 17, 20 19 17, 20 19 17, 20 19 17, 20 19 17, 20 19 17, 20. Chords Am (8va), F, and E7 are indicated above the staff. The number 6 is written below the staff in three places, and 3 and 1 are written below the staff at the end.

Third system of musical notation. The staff shows a melodic line with eighth notes and slurs. The fretboard (TAB) below shows fingerings: 22 20 19, 22 20 19, 22 20 19, 22, 22, 22, 22. Chords Am, F, and E7 are indicated above the staff. The number 6 is written below the staff in two places, and 3 and 1 are written below the staff. A tremolo pick (trem. pick) is indicated above the staff.

Fourth system of musical notation. The staff shows a melodic line with eighth notes and slurs. The fretboard (TAB) below shows fingerings: 22 22, 20 22, 22, 20 22 22, 20 22 22, 20 22 20 19 17, 17, 19 17, 19, 20 22 20. Chords Am, F, and E7 are indicated above the staff. The number 3 is written below the staff. A grad. release (grad. release) is indicated above the staff. The word Fade is written at the end of the system.

WISHING IT WAS

Words and Music by
EAGLE-EYE CHERRY, MICHAEL SIMPSON,
JON KING and MARK NISHITA



Slowly ♩ = 84

Intro:

Gm7

C9

Acous. Gtr. 1 (nylon string)

end Rhy. Fig. 1

Rhy. Fig. 1

mf fingerstyle

Gm7

C9

Elec. Gtr. 1 (w/dist.)

mf

12

Acous. Gtr. 1

w//Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

Gm7

C9

Wishing It Was - 11 - 1

0413B

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Gm7

C9

The image shows a musical score for the song "The Wind" by The Beatles. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat), containing a whole rest followed by a half rest. The middle staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes, including a triplet of eighth notes. The score is divided into two measures by a vertical bar line.

Verses 1 & 2:

w/Rhy. Fig. 1 (*Acous. Gtr. 1*) 4 times, simile

w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile (Verse 2 only)

Gm7

C9

The first system of the musical score is written on a single five-line staff in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a double bar line and a repeat sign. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. The second measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The third measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The fourth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The fifth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The sixth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The seventh measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The eighth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The ninth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The tenth measure contains a quarter note (G4), an eighth note (A4), and a quarter note (B4). The system ends with a double bar line.

1. Beau - ty and grace is what touch - es me most.
(2.) feel - ing won't last, 'cause I can - not sur - vive.
di - di.

Good times can put me in fear.
I tell you I've been here be-fore.

I
I'm

Elec. Gtr. 1 (*Verse 2 only*)

[illegible]

Gm7

C9

[illegible]

al-ways feel safe when things_ are bad. So I can-not let you come near.
mov-ing so fast, it's a mat-ter of time. One of us walks out that

It }
It }

The first measure of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes a quarter note G4, followed by a quarter rest, and then a half note G4. The measure is divided into two equal parts by a bar line.

Gm7 C9

seems that I thrive in the dark side of things. I al-ways feel a-live_ when the death bell rings.

Elec. Gtr. 2
Lead Fig. 1

Elec. Gtr. 1

Elec. Gtr. 2

divisi

end Lead Fig. 1

TAB

6 7 8 9 5 5 3 5

5 6 7

Elec. Gtr. 1 (Verse 2 only)

1/4 1/4

TAB

3 5 5 3

Gm7 C9

Now you come_ and you bring out the tears in me. Bkgd. Vcl: Di - di - di - di.

Elec. Gtr. 2

Elec. Gtr. 1

Elec. Gtr. 2

divisi

TAB

10 7 8 9 5 7 8 6 8

8 5 6 7

1 1 1 1 3

TAB

6 6 6 6 3 5 (5) 3 5 3 3

Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile
w/Lead Fig. 2 (Elec. Gtr. 2) 4 times, simile on repeat
 Vcl. dbld. 8va
 Bkgd. Vcl. cont. simile
 Gm7

C9

Pain nev - er makes me cry. but hap - pi - ness does. It's so

Elec. Gtr. 2

mp *mf*^{1/2}

TAB 5 5 (5) 3 5/7 6 7

TAB 5

Gm7

C9

strange to watch your life walk by and wish-ing it was. Wish-ing it

mp *mf*

1/2

TAB 5 5 (5) 3 3 5 5 3 5 3 5 6 5 3 5 3

Gm7

C9

was more like a fan - ta - sy where ev - 'ry day sur - pris - es me, yeah.

Lead Fig. 2 **end Lead Fig. 2**

mp *mf*

1/2

TAB 5 5 (5) 3

Gm7

To Coda \oplus C9

Wish-ing it was.____

mp *mf*

5 5 (5) 3

TAB

Elec. Gtr. 1 (2nd time only)

grad. bend-----1

1

6/10 13 6/10 13 10 13 13 10 13 13 13 13 13

TAB

Acous. Gtr. 1 tacet

*Gm7

C9

Bkgd. Vcl. Fig. 1

end Bkgd. Vcl. Fig. 1

Wish-ing it was.____

Bkgd. Vcl.: Whoa,____ whoa,____ whoa.____

3 3 1 3 5 5 5 3 5

TAB

13 13 (13) 13 (13) 10 10 11 13 10 13 12 12 12 11 15 17 (17) 15

1/2

TAB

*Harmony outlined by Bass/Keybd.

2. C9

Keybd. ◇

C9

Cont. rhy. simile

[illegible][illegible]

Gm7 (8va) C9

1 3 1 18 18 18 18 18 18 18 (18) 15 18 15 18 15 17 15 17 15 15 15 15 17 15 15 15 15 17 15 15 15 15

w/Lead Fig. 1 (*Elec. Gtr. 2*) 2 times, simile

Gm7 (8va) C9

6 6

trem. pick

TAB

15 15 18 15 17 15 15 17 20 20 18 20 18 20 18 20 18 20 18 20 20 20

Gm7 (8va) C9

3 grad. release

TAB

20 20 20 20 20 20 20 20 (20) 18 20 22 18 20 15 17 17 15 18 17 15 14 15 17 17

Verse 3:

w/Rhy. Fig. 1 (*Acous. Gtr. 1*) 2 times, simile

Gm7 C9

Gm7

C9

D.S. % al Coda

mo-tions will rise, e - mo - tions will flow. You bring out the tears in me. —

snap —————

6 5 3 3 6 3 6/8

T
A
B

Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 8 times, simile

w/Bkgd. Vcl. Fig. 1 (8 times) simile

Coda C9

Gm7
Bkgd. Vcl. Fig. 2

C9

end Bkgd. Vcl. Fig. 2

Oh, oh, — wish-ing it — was. — Yes, I'm wish - ing it was.

Bkgd. Vcl.: Wish-ing it was. —

grad. release

13 (13) 13 13 13 13 11 13 10 11 13

T
A
B

w/Bkgd. Vcl. Fig. 2 (5 times) simile

Gm7

C9

Oh, I'm wish - ing it — was.

6 6 6 3 6 3 5 3 5 3 5

13 12 12 10 10 10 11 10 12 10 11 10 10 11 10 10 11 10 12 10 11 10 12 3 6 3 5 3 5 3 5

T
A
B

* ▢ = right hand down-stroke.

V = up-stroke.

Gm7

C9

Yes, I'm wish-ing it

TAB 3 5 3 5/7 5 3 5 12 10 12 15 10/12 12/15 13/15 15

Gm7

C9

was... Yes, I'm wish-ing it was...

8va-----

TAB 18 15 18 18 18 15 18 18 15 17 17 17 15 15 18 15 18 15 18 18 18 (18)

Gm7

C9

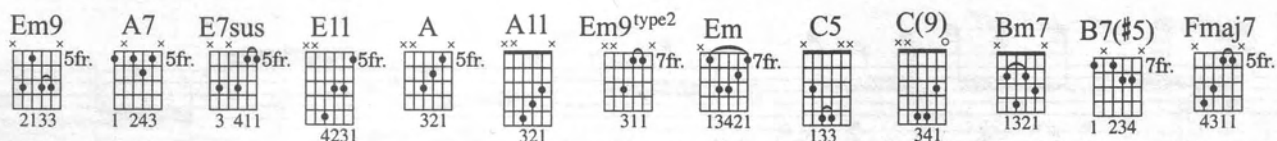
Oh, I'm wish-ing it was... Oh, I'm wish-ing it was...

(8va)-----

TAB 15 18 15 15 18 15 18 15 18 15 17 17 (17) 15 17 17 17 15 17 18 13 (13) 11

(DA LE) YALEO

Words and Music by
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Moderately ♩ = 130

Intro:

Drums

Elec. Gtr. 1 (dist.)

Em9 *(A7) E7sus

Keybd. (arr. for gtr.)

TAB

8 10 10 12 10 10

7 7 5 7 5 7

*Implied harmony.

(A7) E11 A(E bass) A11 A

TAB

10 12 10 10 12 10 12 10 12

Piano (arr. for gtr.)

Rhy. Fig. 1

TAB

5 5 5 5 5 5 5 3 3 3 3 3 5 5
7 7 7 7 7 7 7 4 4 4 4 4 6 6
9 9 9 9 9 9 9 5 5 5 5 5 7 7

E11 A A11 A w/Rhy. Fig. 1 (Piano) simile E11 A

Gtr. 1 tacet

Piano

De ja ya mi - go

end Rhy. Fig. 1

TAB

5	5	5	5	5	5	5	5	3	3	3	3	3	5	5
7	7	7	7	7	6	6	4	4	4	4	4	6	6	6
9	9	9	9	9	7	7	5	5	5	5	5	7	7	7

A11 A E11 A A11 A

Ti - ka n'gai wa__ yo, sim-ba n'gai wa__ yo ya ya.

Piano

Rhy. Fig. 2

TAB

7	7	7	7	7	5	5	3	3	3	3	3	3	5	5
7	7	7	7	7	6	6	4	4	4	4	4	4	6	6
9	9	9	9	9	7	7	5	5	5	5	5	5	7	7

Em9 type2 A A11 A

Ti - ka n'gai wa__ yo, sim-ba n'gai wa__ yo ya ya.

end Rhy. Fig. 2

TAB

7	7	7	7	7	5	5	3	3	3	3	3	3	5	5
7	7	7	7	7	6	6	4	4	4	4	4	4	6	6
9	9	9	9	9	7	7	5	5	5	5	5	5	7	7

Verse 1:

Em

Yo la ví can-tan - do en Pa - ris. Ell-a qui - so es-tar jun-to de-

Elec. Gtr. 1

12 14 12 14

Piano
Rhy. Fig. 3

7 8 9 9 7

3 3 2 4 2 2 0 0

4 4 2 5 2 2 0 0

2 2 5 2 2 2 2 2

C5

C(9)

mi. Yo me sor - pren - dí cuan - do di - jo Ya - le -

14 14 12 11 12/14

hold

3 3 2 0 0 5 5 3 0

4 4 2 0 0 5 5 3 0

2 2 2 0 2 5 5 3 0

Verse 2:
w/Rhy. Fig. 3 (Piano) simile
Em

Bm7

B7(#5)

- o. _____ Va-mos ca - mi - nan - do el - y -

3 3 3

TAB

12 10 12 14 12 14 12 14 12 14

end Rhy. Fig. 3

TAB

2 2 3 8 8
4 4 2 8 8
5 2 2 7 7

- sèe To-man - do__ vi - no__ y par-tien - do__ pan. E - lla di - jo

10/12 14 12 14 14 (14) 12 12/14 × 14 11/12 14 10/12 10/12 12/14

TAB

C5 C(9) Bm7

da - me, da - me, ya, Ya - le - o, —

tr

tr

TAB

14 10 12 15 14 12 (15) 12 (15) 12 (15) 12

Chorus:
w/Rhy. Fig. 2 (Piano) 4 times, simile

B7(#5) Em9 type2 A A11 A

Ya - le - o. Ya - le - o, _____ Ya -

w/wah

TAB

12	x	x	x	x	x	12	12	12	x	x	12							
12	x	x	x	x	x	12	12	12	x	x	12							
12	x	x	x	x	x	12	12	12	x	x	12							
												14	12	14	14	12	14	12
												14	12	14	14	12	14	12

Em9 type2 A A11 A

le - o, Ya -

TAB

12 12 12 12 12 15 15 15 12 14 (14) 12 14 12 12

Em9 type2

A A11 A

le - o, Ya -

TAB

12 12 x 12 12 x 15 (15) 12 12 12 12 12 15 12 14 14 12 14 12

[illegible][illegible]

Em9 type2 A A11 A

Ti - ka n'gai wa__ yo, sim-ba n'gai wa__ yo ya ya.

TAB

12 12 x x x x x x 12 12 x x 14 12 x x 12 12 x 14 12 14 12 14 12 14

Em9 type2 A A11 A

Ti - ka n'gai wa__ yo, sim-ba n'gai wa__ yo ya ya.

TAB

12 12 x x x x x x x x 12 12 12 12 12 12 11 12 12 12 14 12 14 12 14 12

To Coda ⊕

Em9 type2 A A11 A

Ti - ka n'gai wa__ yo, sim-ba n'gai wa__ yo ya ya.

TAB

12 12 x x x 12 12 12 12 x x x 12 12 12 12 15 12 14 (14) 12 14 14 12 12 12 12

Verse 3:
w/Rhy. Fig. 3 (Piano) simile
Em

Em9 type2

Si tu pu-die-ras, de-cir-me a mi,

slight A.H. *mp* *tr*

Keybd.

hold

TAB

0 5/7 5 7 5 7/9 7 (9)

0 14 17 19 16 19

17 17

yo no lo cre-o lo que pa-sa a-qui. E-lla es mí-a y me dá su a-mor.

C5

Es-toy com-ple-to y soy fe-líz. A-ho-ra ten-go ni-ños que di-

C(9) Bm7 B7(#5) D.S. al Coda

- cen Ya-le - o, Ya-le-o. Ya-

Gtr. 1

TAB

10

Piano Solo:

Em Fmaj7 Em Fmaj7 *Play 4 times*

Coda

A.H.

TAB

12

Guitar Solo:

Gtr. 1

Em Fmaj7 Em

pp < *mf*
quick vol. swell

3 3

TAB

12 12 12 14 12 15 14 15 12 15 12 13 12 12 14

Fmaj7 Em Fmaj7

3

TAB

12 14 12 13 12 12 14 12 14 15 12 14 12

Em Fmaj7 Em

3 3

trem. pick-----

3 trem. pick 3

TAB

12 13 13 13 15 15 15 12 15 15 15 15 15 15 14 12 15 15 15 14 12

Fmaj7

Em

trem. pick

w/wah

15 14 12 15 14 12 15 12

0 0 2 2

2 2 2 2 2 2 2 2

Fmaj7

Em

Fmaj7

8va

grad. release

TAB

(2) 2 0 2 (2) 0 2 0 2

0 0 19 19 19 19 19 19 19 19 19 19

Em Fmaj7 Em

(8va)

TAB

19 19 19 19 19 19 19 19 19 0 0 22 22 22 22 22 22 22

Horns (arr. for gtr.)

T
A
B

12 12 12 12

9 9 9 9

Fmaj7 (8va) Em Fmaj7

TAB

TAB

Em (8va) Fmaj7 Em

TAB

TAB

Fmaj7
(8va)-

Em

24 24 15 12 (12) 0 0 0 12

14 16 17 14 16 17 15 16 (15)

Percussion Solo:**Elec. Gtr. 1** (dbld. by Horns)

Em

mf

0 7 7 7 7 7 0 7 7 7 0 7 7 7

harm. w/trem. bar

-1/2 -1/2 -1/2

5 5 (5) (5) (5)

7 7 7 0 7 7 7 12 0 7 7

Ya

w/wah

12 12 12

7 7 7 0 7 7 7

Chorus:**w/Rhy. Fig. 2** (Piano) 7 1/2 times, simile

Em9 type2 A A11 A Em9 type2 A A11 A

le - o, _____ Ya - le - o, _____ Ya -

Horns
Rhy. Fig. 2A end Rhy. Fig. 2A

TAB

12	10	9	7	7	7	7	7	10	9	7
9	8	7	5	4	4	4	4	7	6	4

w/Rhy. Fig. 2A (Horns) 6 1/2 times, simile

Em9 type2 A A11 A Em9 type2 A A11 A

le - o, _____ Ya - le - o, _____ Ya -

Elec. Gtr. 1 P.M. -----

TAB

15	12	15	12	14	14	12	14	14	14	14
----	----	----	----	----	----	----	----	----	----	----

Em9 type2
Vocal Fig. 1

A

A11

A

le - o, _____

2nd vocal: Ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo ya ya,

TAB

14	14	x	12	14	14	12	12	12	15	12	14	12	14	14
----	----	---	----	----	----	----	----	----	----	----	----	----	----	----

w/wah

Em9^{type2} A A11 A end Vocal Fig. 1

ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo Ya - ya ya,

TAB 12 12 12 14 16 14 12 12 12 14 16 14

Em9^{type2} A A11 A

le - o, wa__ yo, sim - ba n'gai wa__ yo ya ya,

TAB 17 17 17 15 15 12 14 (14) 12 14 14 12 14 14 14 14 14

Em9^{type2} A A11 A

ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo Ya ya ya.

TAB 12 12 14 12 15 12 15 12 15 12 14 12 14 12 14 14

w/Vocal Fig. 1 (3 times) simile

Em9^{type2} A A11 A Em9 A

TAB 14 14 14 14 x x 12 14 12 14 14 12 14 12 14 14 12 14 x x x x 12 14 x x 14 2 1/2

A11 A Em9^{type2} A A11 A

TAB 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 14 14 14 12 14 14 14 14 12 12 14 14

Em9^{type2} A A11 A 8va

TAB 14 14 12 14 12 15 17 15 12 17 15 12 17 15 12 12 19 21

Em9^{type2} (8va) A A11 A

TAB (21) 21 0 14 (14) 12 14 12 14 14 12 14 14 14 12 12

Em9^{type2} A A11 8va A

TAB 12 12 12 12 14 14 14 14 14 15 15 17 17 17 17 17 17 17/19 22 19 22 19 22 19 22

A11 A Em9 type2 A

trem. pick

1/4

3 3

12 14 14 12 12 14 12 12 12 15 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12

12 14 14 12 12 14 12 12 12 15 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12

A11 A Em9 type2 A

Start slow fade

8va

trem. pick

12 14 15 17 19 17 19 22 19 22 19 22 19 22 19 22 19 19

9 11 12 14 16

12 14 14 12 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12

A11 A Em9 type2 A A11 A

(8va)

19 20 19 20 15 19 14 0 15 12 15 12 15 12 14 12 12 14 12 12 14 12 14

19 19 19 14 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

19 19 19 14 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Em9 type2 A A11 A Em9 type2 A Fade

grad. release

1/2 1 1/2

harm.

14 14

14 14

14 14